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JOE WEBER

presents

A ROMANTIC COMIC OPERA


EILEEN

Book and Lyrics by

HENRY BLOSSOM

MUSIC BY

VICTOR HERBERT

Price  \$10.00 net
IN U.S.A.
(EXCEPT IN CANADA)

M. WITMARK & SONS

NEW YORK

PRINTED IN U. S. A.

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JOE WEBER

Presents

A Romantic Comic Opera
in Three Acts

EILEEN

Book and Lyrics by
HENRY BLOSSOM

Music by
VICTOR HERBERT

Staged by FRED G. LATHAM

CAST OF CHARACTERS

CAPTAIN BARRY O'DAY	Vernon Stiles
SIR "REGGIE" STRIBLING	Algernon Greig
DINNY DOYLE	Scott Welsh
LANTY HACKETT	Harry Crosby
"HUMPY" GROGAN	John B. Cooke
SHAUN DHU	Greek Evans
MICKEY O'BRIEN	Joseph Dillon
COLONEL LESTER	Edward Martindel
BIDDY FLYNN	Josie Claflin
ROSIE FLYNN	Louise Allen
LADY MAUDE ESTERBROOKE	Olga Roller
EILEEN MULVANEY	Grace Breen
MARIE Her maid	Paullette Antoine
MYLES A footman	Thomas Mann
PETER The Piper	Francis X. Hennessy

Fishermen, Redcoats, Smugglers, Guests, Tenantry,
Servants, etc, etc.

MUSICAL DIRECTOR	Arthur Kautzenbach
GENERAL MANAGER	W. H. Oviatt

— Locale —

ACT I

At the Sign of the Black Bull — Morning

ACT II

Interior of the Castle — Afternoon

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Gardens of the Castle — Evening

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IN THIS SCORE I HAVE NOT MADE USE OF ANY TRADITIONAL IRISH AIRS, BUT HAVE ENDEAVORED, TO THE BEST OF MY ABILITY, TO WRITE ALL "IRISH" NUMBERS IN THE CHARACTERISTIC SPIRIT OF THE MUSIC OF MY NATIVE COUNTRY—IRELAND.

VICTOR HERBERT.

Allegro Vivo

Overture

VICTOR HERBERT

First system of musical notation, featuring piano and bass staves. The key signature is one sharp (F#). The tempo is Allegro Vivo. Dynamic markings include *ff* and *sfz*. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piano and bass staves. The music features eighth and sixteenth notes with various articulations.

Third system of musical notation, continuing the piano and bass staves. The music features eighth and sixteenth notes with various articulations. Dynamic markings include *fp* and *molto cresc.*

Fourth system of musical notation, continuing the piano and bass staves. The music features eighth and sixteenth notes with various articulations. Dynamic markings include *f*.

Fifth system of musical notation, continuing the piano and bass staves. The music features eighth and sixteenth notes with various articulations. Dynamic markings include *ff*. A section labeled "Tympani Solo" begins in the bass staff, marked *ff*.

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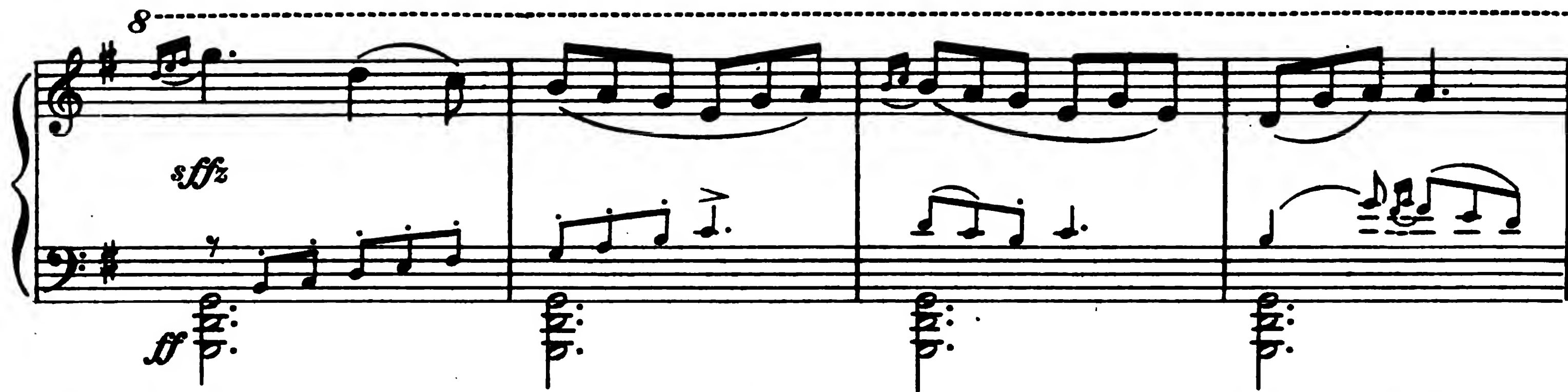
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8



First system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music, with the first measure marked *sfz*. The bass staff begins with a bass clef and a key signature of one sharp (F#), and contains four measures of music. The system is divided into four measures by vertical bar lines.

8



Second system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains five measures of music, with the first measure marked *sfz* and the fifth measure marked *sfz*. The bass staff begins with a bass clef and a key signature of one sharp (F#), and contains five measures of music. The system is divided into five measures by vertical bar lines.

8



Third system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains five measures of music, with the fourth measure marked *sfz*. The bass staff begins with a bass clef and a key signature of one sharp (F#), and contains five measures of music. The system is divided into five measures by vertical bar lines.

8



Fourth system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music, with the third measure marked *sfz*. The bass staff begins with a bass clef and a key signature of one sharp (F#), and contains four measures of music. The system is divided into four measures by vertical bar lines.

8



Fifth system of musical notation. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains four measures of music, with the third measure marked *sfz*. The bass staff begins with a bass clef and a key signature of one sharp (F#), and contains four measures of music. The system is divided into four measures by vertical bar lines.



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides harmonic support with chords and single notes. A 'Brass' section is indicated in the fifth measure of the bass staff.



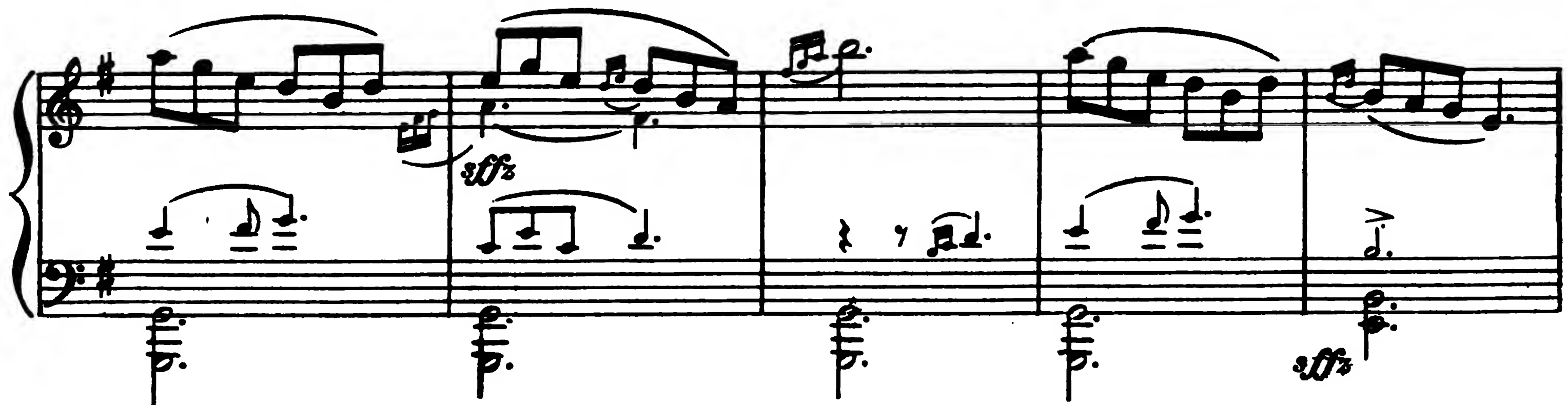
Second system of musical notation. The treble staff continues the melodic development. The bass staff features a *ffz* (fortissimo) dynamic marking in the second measure.



Third system of musical notation. The treble staff shows a melodic line with a dotted line above it. The bass staff continues with harmonic accompaniment.



Fourth system of musical notation. The treble staff features a melodic line with a dotted line above it. The bass staff includes a *ffz* (fortissimo) dynamic marking in the first measure.



Fifth system of musical notation. The treble staff contains a melodic line with a *ffz* (fortissimo) dynamic marking in the second measure. The bass staff provides harmonic support.

8

ffz *ffz*

ppp *ppp* *ppp* *ppp* *ppp*

8

ff

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

poco a poco *allargando*

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

tranquillo

ppp *ppp* *ppp* *ppp* *ppp* *ppp*

poco a poco calando

Andante
Andante espressivo
Harp

mf *cresc.*

First system of musical notation, measures 1-4. The music is in 2/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The melody in the treble staff is marked with a forte (f) dynamic. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, measures 5-8. The tempo changes to **Allegro marziale**. The music continues with a treble and bass staff. The treble staff has a forte (f) dynamic marking. The bass staff has a forte (f) dynamic marking. The tempo is marked **Allegro marziale**.

Third system of musical notation, measures 9-12. The music continues with a treble and bass staff. The treble staff has a forte (f) dynamic marking. The bass staff has a forte (f) dynamic marking. The tempo is marked **Allegro marziale**.

Fourth system of musical notation, measures 13-16. The music continues with a treble and bass staff. The treble staff has a forte (f) dynamic marking. The bass staff has a forte (f) dynamic marking. The tempo is marked **Allegro marziale**. The system includes markings for *rit.* (ritardando), *ff* (fortissimo), *sfz* (sforzando), and *allargando* (ritardando).

Fifth system of musical notation, measures 17-20. The tempo changes to **Allegro vivo**. The music continues with a treble and bass staff. The treble staff has a forte (f) dynamic marking. The bass staff has a forte (f) dynamic marking. The tempo is marked **Allegro vivo**. The system includes markings for *f a tempo* and *Allegro vivo*.

First system of the musical score. The right hand plays a series of eighth-note chords, while the left hand plays a rhythmic pattern of eighth notes. The dynamic marking *ff* is present.

Second system of the musical score. The right hand features a melodic line with a dotted line and a fermata. The left hand plays a rhythmic pattern. The dynamic marking *ff* is present. A bracket labeled *(Tympani)* is placed over the left hand. The dynamic marking *rit. ff* is present.

Tempo di Marcia

Third system of the musical score, marked *Tempo di Marcia*. The right hand plays a series of chords, while the left hand plays a rhythmic pattern. The dynamic marking *ff a tempo* is present.

Fourth system of the musical score. The right hand plays a series of chords, while the left hand plays a rhythmic pattern. The dynamic marking *ff* is present.

Fifth system of the musical score. The right hand plays a series of chords, while the left hand plays a rhythmic pattern. The dynamic marking *ff* is present.

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#). The music includes various chords and melodic lines, with some notes marked with a 'V' (accents) and a fermata over a chord in the treble staff.

Second system of musical notation, continuing the piece. It includes dynamic markings: *ff* (fortissimo), *sfz* (sforzando), and *rit.* (ritardando). The music features complex chordal textures and melodic fragments.

Third system of musical notation, beginning with the tempo marking *Piu mosso* (faster). The music is marked *ff* (fortissimo) and consists of a series of chords in the treble staff and a more active bass line.

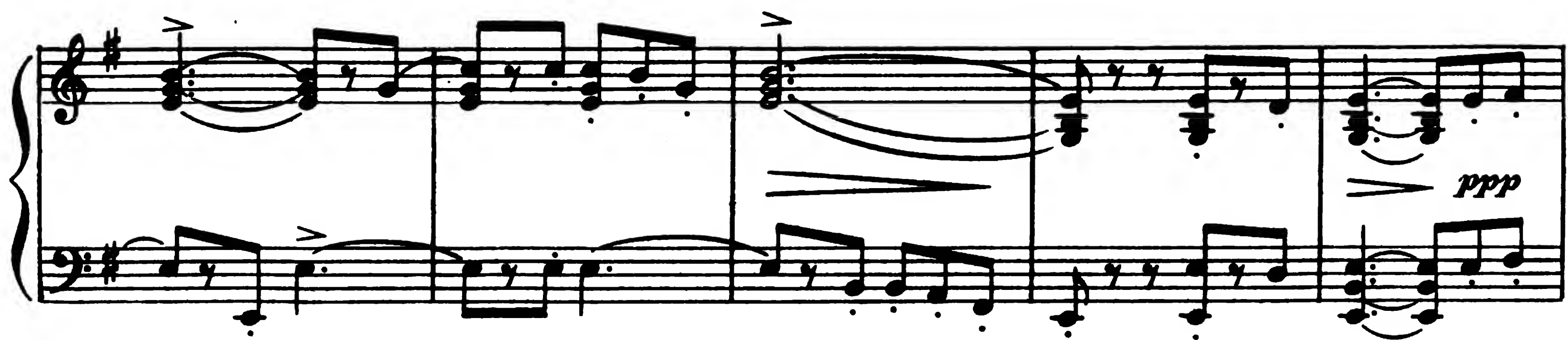
Fourth system of musical notation, continuing the *Piu mosso* section. It features *sfz* (sforzando) markings and a series of chords in the treble staff, with a steady bass line.

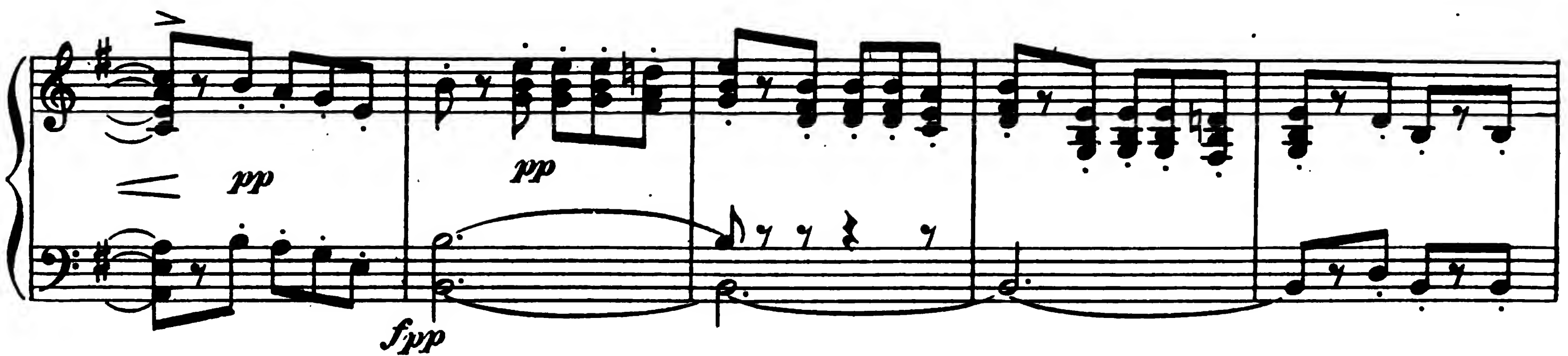
Fifth system of musical notation, concluding the page. It includes the marking *sfz allargando* (sforzando, then slowing down). The system ends with a double bar line and a fermata over a final chord in the treble staff.

Opening Act I

No 1

Allegro molto moderato misterioso



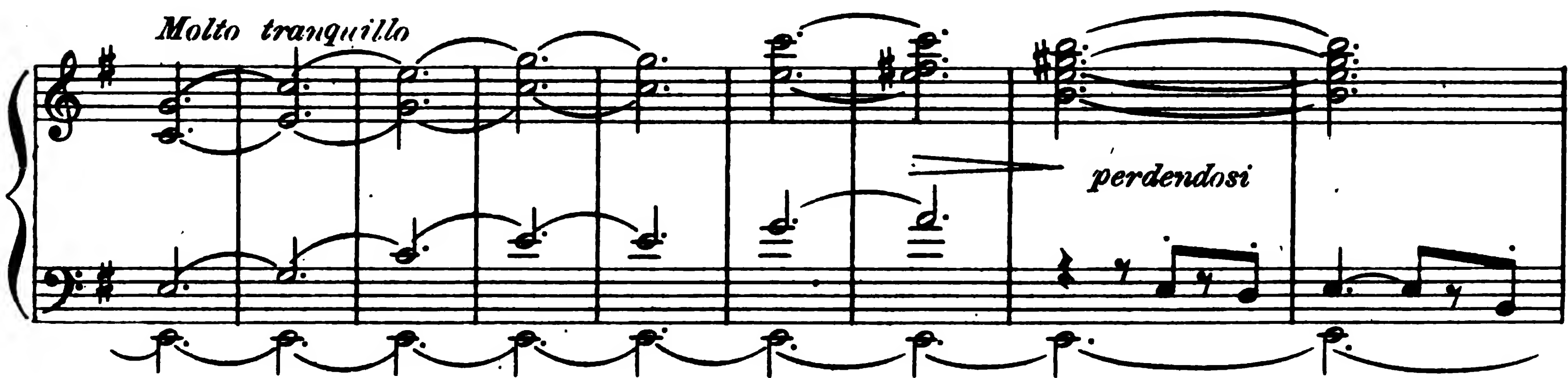




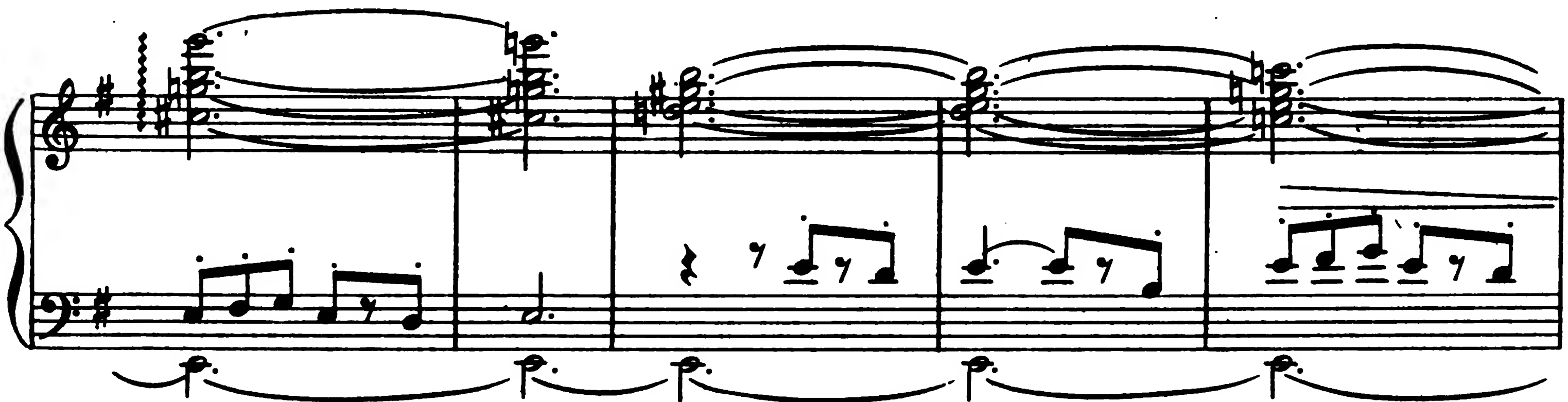
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A *ppp* dynamic marking is present in the treble staff.



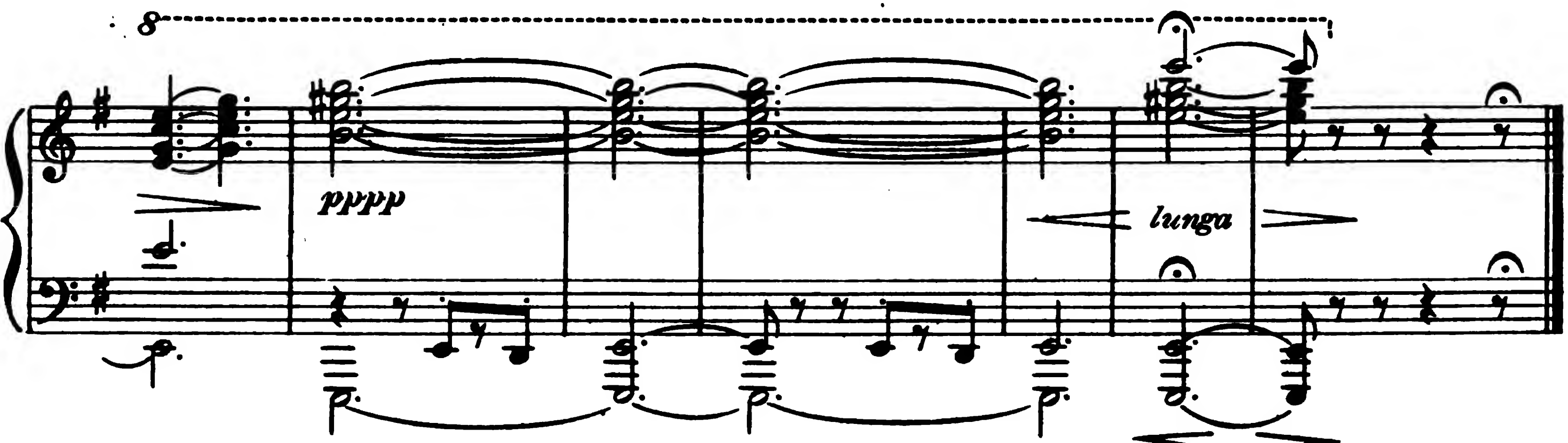
Second system of musical notation, continuing the melodic and harmonic development. The treble staff features a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The tempo marking *Molto tranquillo* is present. A *perdendosi* marking is also present.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A *pppp* dynamic marking is present. A *lunga* marking is also present.

Free Trade And A Misty Moon

No 2

Shaun and Smuggler's Chorus

Moderato e molto marcato

SHAUN

CHORUS

TENORS

BASSES

While ships may sail the sea! —

While

While heav - en sends us a mist - y moon —

man of us — is — free —

Sure,

If France and Spain have some-thing we can use,

why not take it as a gra-cious boon?

So, free of tax or du-ty.

Faith, 'twould be un-gra-cious to re-fuse! We_

Allegro moderato

Then drink to the mist o'er the moon! _____

fetch a-shore our boot-y!

to the mist!

_____ Och, here's the night that's black with rain, And wind and wave! The

Och, here's the night that's black with rain, And wind and wave! The



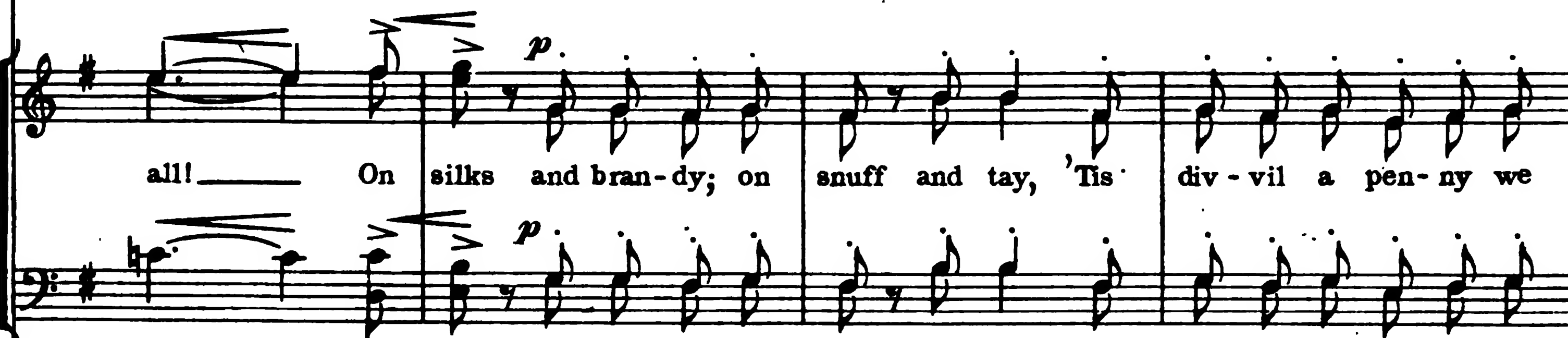
thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at



thick-er the bet-ter! For when the sun comes out a-gain There's none the wis-er at



all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we



all! — On silks and bran-dy; on snuff and tay, 'Tis div-vil a pen-ny we



have to pay! Come then! "Caide, mil - le fail - te Fill up and we'll drink a -

have to pay! Come then! "Caide mil - le fail - te Fill up and we'll drink a -

roon! Tra-loo! Tra-loo! Free trade and a mist-y moon?" (Shouted)

roon! Tra - loo! Tra - loo! Free trade and a mist - y moon?"

No 3

My Little Irish Rose

Moderato

Al- though I'm young and ver - y small,
But though with "blar-ney" they are free!

p *a tempo*

I've no fear of men at all! I just laugh and tease and chaff, And
They don't whis - per "mar - ry me!" Yet I let them smile and get them

say "Aw, now - go on wid you!" They all try to steal a kiss,
all to think they've won my heart! Some day, though, I'll chance to find,

rit.

But when that has gone a - miss, Each one cries and lies and sighs, "I —
 One who's of a dif - f'rent kind, One who'll say, "Now, name the day that

love you so, my I - rish Rosel!" *a tempo*
 you'll be mine, my I - rish Rosel!" Ah

molto rit. *a tempo*

Ros - iel! You're named for the flow'r that's just - ly famed for more of

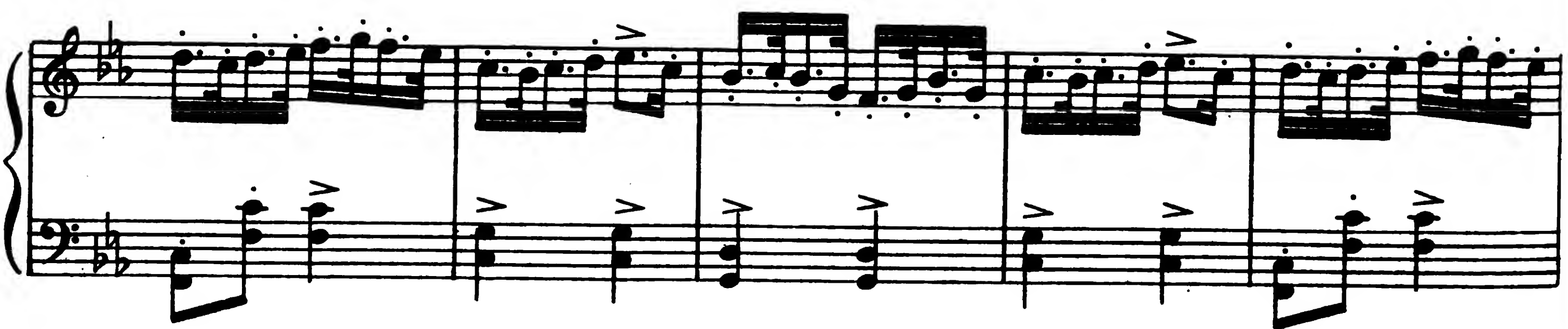
p

sweet-ness and of love - li-ness Than an - y bud that blows! But,

sure, there's a thorn in my heart when you are scorn - in' it! For

rit. *pp* 'tis your love I'm dream - in' of, My lit - tle I - rish Rosel — *piu rit.* *D.C.*

DANCE

Piu mosso

Entrance Of Humpy Grogan

No 4

Lento misterioso

The musical score is written for piano in G major (one sharp) and common time. It consists of four systems of staves. The tempo and mood are indicated as 'Lento misterioso'. The score features various dynamic markings: *pp* (pianissimo) appears in the first system, and *pp*, *sfz* (sforzando), and *pp* appear in the second system. The third system includes *sfz* and *pp*. The fourth system features *pp* and *sfz*. The notation includes treble and bass clefs, key signatures, time signatures, and various musical symbols such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line.

No 5

Cupid, The Cunnin' Paudeen

Barry

Moderato e molto rubato

BARRY

Of, course ye have heard of the Ro-man saints Like A-
Now, Cu-pid was up to all sorts of tricks, Be-cause

p *poco rit.* *a tempo*

pol-lo and Ven-us and Jun-o, And Mars and Jove, And the
he was that cun-nin', re-mem-ber! He found it sport of the

poco animato

hea-then drove, Whose mo-rals were, ar-rah, well, you know!—
rar-est sort When he could match May with De-cem-ber.—

ten.

Sure, but the cut-est of all of them Was the cun-nin' Pau-deen they called
Prince he would mar-ry to peas-ant girl, And in-deed, the de-light of his

Tempo I

"Cu-pid!" When he shot his darts In-to ach-ing hearts, They
life was To— play his jokes up-on hap-less folks Who

pp *animato* *rit.*

fell in love!— Some say he still is liv-in'— And is
fell in love!— Yet it must be re-lat-ed— In re-

p a tempo

wait - ing for me — and you! — And if ev - er a chance he is
gard to this sly lit - tle elf — That though half of the world he has

rit.

giv - in', — He'll pierce all our hearts through and through. Whe - ther he lives or is
mat - ed, — He's nev - er been mar - ried him - self. — Doubt if you will that he's

a tempo

dead and gone There is on - ly one thing I am sure of: That soon or late, When we
liv - in' still, But there's one thing, at least, I am sure of: That soon or late, When we

a tempo

meet our fate, We fall in love! —
meet our fate, We fall in love!

rit.

No 6

Finale Act I

Cue: "Hanging as well"

Moderato

*trem.**p sempre cresc.*

① (Dinny enters with basket of eggs)

Più mosso

②

(smashes eggs on Grogan's head)

Rose: Dinny, my eggs! Dinny: Take your eggs! etc. etc.

Musical score for the first system, featuring a piano accompaniment with a treble and bass staff. The music is in 6/8 time and includes dynamic markings like *sfz* and *cresc.*

③

Allegro Agitato (Shouts are heard off stage)

Musical score for the second system, marked **Allegro Agitato**. It features a piano accompaniment with a treble and bass staff, starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*) marking.

④

Più mosso

Musical score for the third system, marked **Più mosso**. It features a piano accompaniment with a treble and bass staff, starting with a forte (*f*) dynamic.

Musical score for the fourth system, continuing the piano accompaniment with a treble and bass staff.

Musical score for the fifth system, continuing the piano accompaniment with a treble and bass staff.

Musical score for the sixth system, continuing the piano accompaniment with a treble and bass staff, ending with a first and second ending bracket.

Entrance of Lady Maude etc.etc.

⑤ 8.....

8.....

MAUDE

This is most out-ra-geous!

Is there no one here!

⑥ Allegro Moderato

Sees Barry and stops in sudden amazement

M.

BARRY *poco rall*(offers his hand)
a tempo

Your La-dy-ship! Per-mit me!

M. You! In Ire-land?

B. *a tempo* Yes, you know

Meno poco rit.

sf a tempo

(7)

M. MARIE (up stage)

B. calling: "Oh, Mademoi-selle, she faint!"

why!

f

sf

fp

trem.

(Maude to Barry excitedly)

f Agitato

M. My niece, Ei-leen!

Barry starts up stage

(trem.)

sf

(8)

declamato

pp

piu rit.

molto rit.

pp

⑨ Andante espressivo

(Harp)

B. *pp* BARRY

How won - drous!

B. How sweet and Oh! so fair!

CHORUS

See

p

⑩

mf

there! *p* Oh look! She's *p* *8va.....*

in his arms so safe, safe from a

8 *loco*

larms! A charm - ing pair. pair. *rit*

charm-ing charm-ing *8va.....* *rit* *p*

(Entrance of Sir Reggie)

⑪ Allegretto Moderato

loco
f ruvidamente
sfs
sf

tr
sfs
tr
f
 ⑫

tr
sfs
tr
f

gva.
sfs
sfs

loco
 ⑬
sfs
sfs
sfs
sfs
sfs
dim

(Sir Reggie enters the House)

poco rall

Tempo giusto

A Woman (to Barry)

Tempo giusto

And who are you that's so

(14) *f* *sfz*

bold with your tongue?

(A Man)

1st Tenor

And so free with your stick?

8va.....

sfz *sfz* *sfz* *sfz* *ff*

B. (bowing) >

with pleasure!

D. Wait a

CHORUS

Yes, tell us, tell us.

ff *f* *fp*

8.....

(Taking the stage)

B. 

D. 

mo-ment, Sir! Oh hold your prate!

(A Woman)



Yes, let him speak!



B. 

My friends! I'll tell you all! — I'm Bar-ry O' Day! —



Well! Well! O' Day! He's Bar-ry O'



B

ff Day!

I'm back here to work for the

B

cause! Are you

①6

ff

with me? It looks

ff Yes, we are!

nev-er so bright That's the spir-it I love — for the

To a man we will fight.

(shouted)

mf cresc. *mp cresc.*

B

time is at hand!

molto rit

ff *ff* *attacca*

O'D

Allegro Marziale

(17) Glad tri - um - phant hour! May the ty - rants' pow'r

mf

O'D

Now and for - ev - er - more be brok - - en! Hearts in sor - row tried,

O'D

rit. *a tempo*

Beat with lo - yal pride, Mind our slo - gan "E - rin Slan - tho - gal Go Bragh!"

rit. *a tempo*

May _____

Glad tri - um - phant hour! May the ty - rant's pow'r

(18)

_____ the ty - rant's pow'r be brok - en _____

now and for - ev - er - more be brok - en Hearts in sor - row tried!

ff *ff*

O'D

a tempo *allargando*

Mind our slo-gan "E - rin Slan-tho - gal Go

rit. *a tempo* *allargando*

Beat with lo-yal .pride! Mind our slo-gan "E - rin Slan-tho - gal Go

rit. *f* *ff* *a tempo* *allargando*

8va

O'D

mf

Bragh! — So friends! Proud-ly we stand Un-daun-ted still!

Bragh! —

(19)

sf *sf* *mf*

O'D

Glad to fight for our land Through good or ill! Come! The time is now at hand.

To a man

fp

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, starting with a melodic phrase and ending with a solo. The middle staff is a vocal line in bass clef, mostly containing rests. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes. Dynamics include accents and a fortissimo (fp) marking.

allargando

Glad - ly for our na - tive land! For the right, We'll brave - ly fight 'Gainst

we'll fight!

fp

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef, marked 'allargando' (ritardando). The middle staff is a vocal line in bass clef, with a solo part. The bottom staff is a piano accompaniment in grand staff. Dynamics include accents and a fortissimo (fp) marking.

rit. *a tempo ff tutta forza*

O.D. a - lien laws for Free-dom's cause! Ah! Glad tri - um-phane hour!

ff tutta forza

Glad tri - um-phane hour!

ff tutta forza

(20)

rit. *a tempo ff tutta forza*

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

May the ty-rant's pow'r Now and for-ev-er - more be brok - - en!

ff *ff*

allargando

Hearts in sor-row tried!

Beat with lo-yal pride, Mind our

Hearts in sor-row tried!

Beat with lo-yal pride, Mind our

*allargando**8va*.....*f**ff**a tempo**rit.**a tempo*

slo-gan "E - rin Slan - tho - gal Go

Bragh!"

slo-gan "E - rin Slan - tho - gal Go

Bragh!"

*a tempo**rit.**a tempo**a tempo**rit.**ff*
*a tempo**ff*

(Shaun Dhu rushes on)

Moderato spoken: Whist! Grogan!

(21)

pp rit

(Basses trem.)

a tempo

pp rit

p sfz

(22) *Meno*

p.

ppp

attacca

Cue in style (Woman rushes on and shouts: "The Red coats!")

Allegro

Omnes: What!

(23)

f

sfz p

8va

A woman: The Red coats! They're surrounding the place!

Tempo di Marcia (Moderato)

8.....

ff *p* (24) Snare Dr. (off stage)

(Dialogue during this march)

8va.....

pp (25) *poco a poco cresc*

8.....

8.....

8.....

1 2

f

26 *cresc.*

ff *ff* *ffz* *ffz* *ffz* *ffz a tempo*

3

[illegible]

B



self is call-ing on us, La - dy Es-ta-brooke!"

Colonel (bowing)

COL. *poco rit* *a tempo* MAUDE

Your La-dy-ship! I'm Colo-nel Les-ter! at your ser-vice! Colo-nel

poco rit *a tempo* *p* *poco rit* *a tempo* (28)

M **Col.(bows to Eileen) Col.(to Maude)**

Les-ter! This is Miss Mul - van - y! Have these va-ga-bonds an-noyed you?

p *sfz* *fp*

poco animando MAUDE

Oh no! They're all my friends! —

We are! We

(29) *f poco animando* *sfs* *f* *sfs*

senza tempo (to Barry)

But we must now be go-ing! Come James!

are! We are!

ff *sfs* *senza tempo*

(Sir Reggie enters from the house)

(stopping Barry)

*a tempo*Sir Reggie (spoken) "I am Sir
Reginald Stribling of-

Col. (spoken) Who's this? etc. etc.

One mo-ment please! I've an ar-rest to make!

Ar-rest!

Ar-rest!

(30)

*sfz a tempo p**sfz*

Tymp. tr.

MAUDE *Meno*

London".

And my

(The crowd jeers)

(31)

*Animato**ffz**ffz**ffz**ffz**ffz poco accel**ffz**ffz*

a tempo MAUDE

M. guest! Col. Sir Reggie Col. (looking Barry over)

COL. In-deed! And I must make com-plaint! This is your

(32) *p a tempo* *fp* *p*

M. Yes!

COL. *BARRY poco rit* *a tempo* Col. (sweetly)

ser-vant? My La-dy's most o-be-dient ser-vant! Then I will

poco rit *p a tempo* *p*

M

Thanks! Let's be off!

COL.

not de-tain your La - dy-ship!

(33)

schierzando



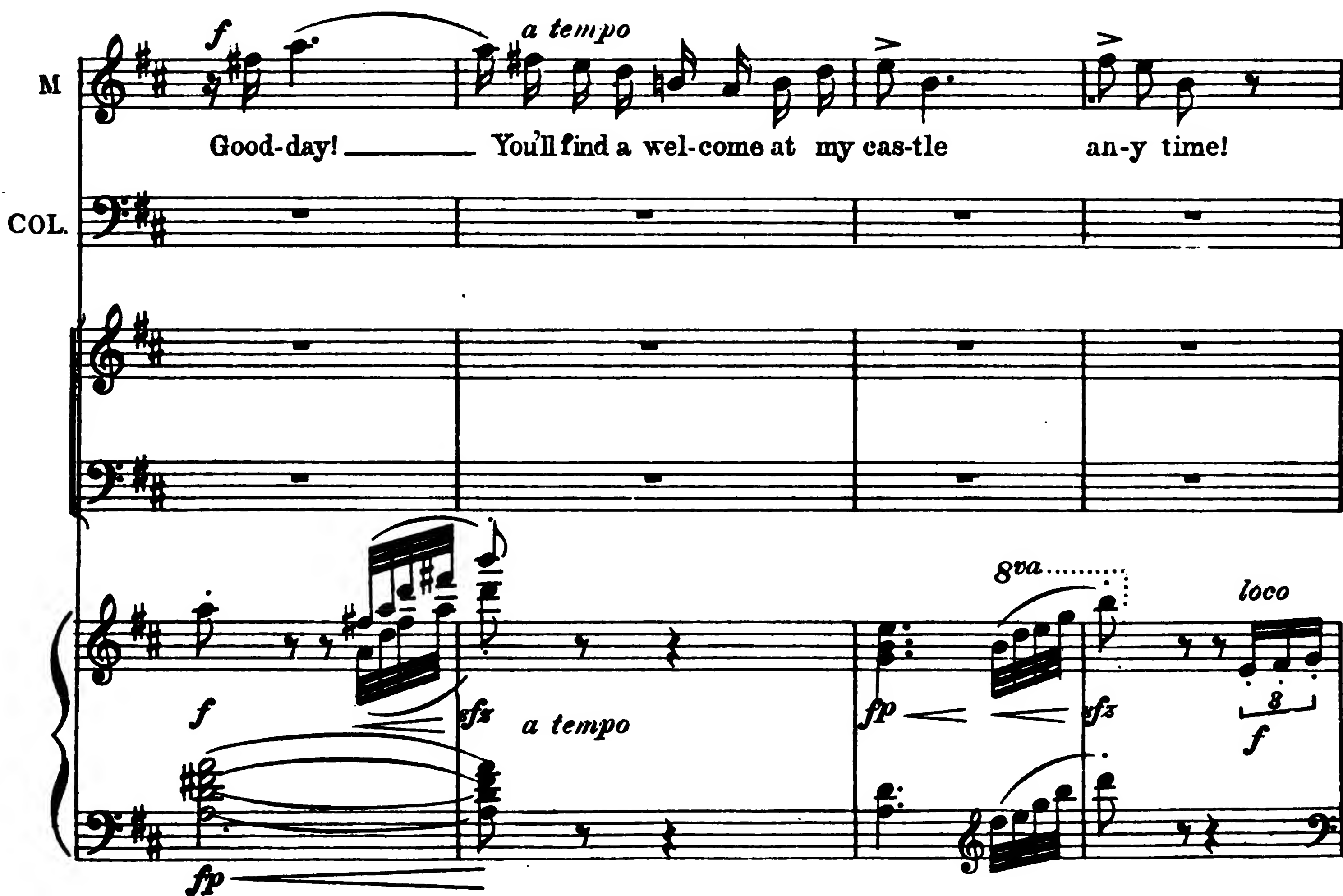
M

f *a tempo*

Good-day! ——— You'll find a wel-come at my cas-tle an-y time!

COL.

f *sf* *a tempo* *fp* *8va* *loco* *f*



COL.

Your La - dy-ship, al - low me!

34

mf scherzando

Ha! ha! ha!

Ha! ha!

pp

ha!

Ha! ha! ha!

poco più mosso

Ha! ha! ha! ha!

ha!

35 *fp**pp**pp*

Ha! ha! ha!

Ha! ha! Ha! ha!

ha!

Ha! ha!

Ha! ha! ha! ha!

fp

CHORUS

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

Ha! ha! ha! ha! ha! ha! ha! ha! ha!

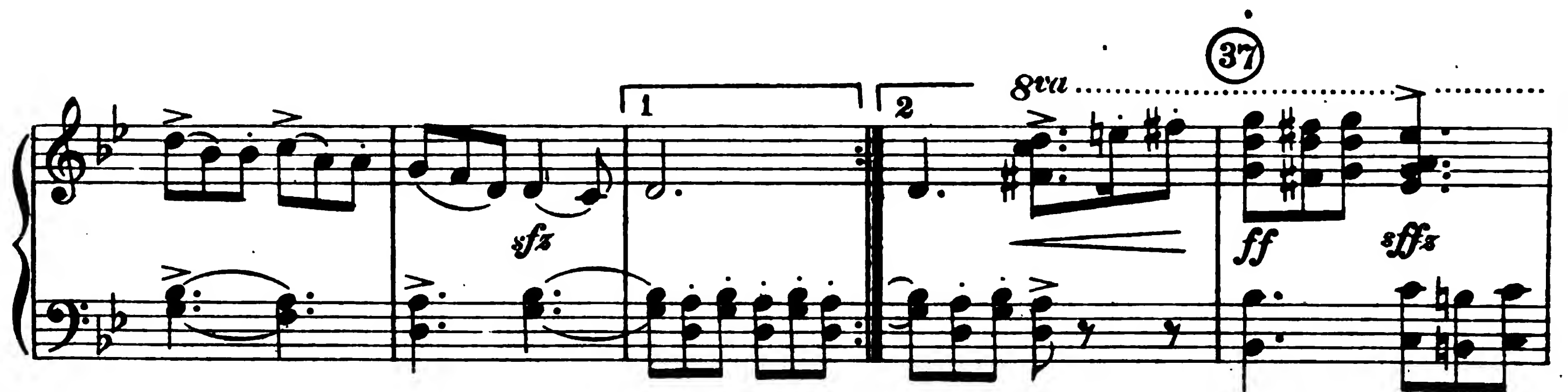
ha! ha! ha! ha! ha! ha! ha!

molto cresc. e accel.

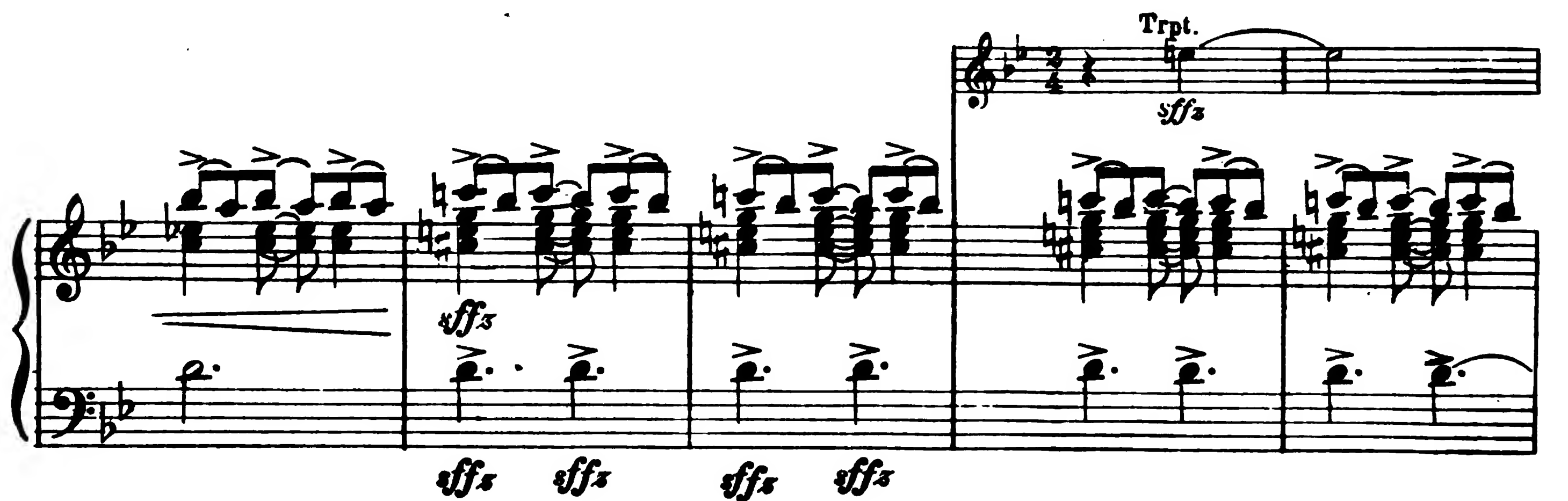
Tymp.

36 Allegro Agitato. (Principals start off in jaunting car)

f cresc.



Shaun draws his knife and stabs Grogan



(Grogan falls)

8va *sfz* *Listesso tempo loco*

cresc. possibile *fff*

40

(pushing every one aside)

(Shaun runs up stage) *ff ed agitato*

41 *ff sempre*

ff

He jumps to overhanging limb of a tree. (Col. shouts: "Take him dead or alive")

42 *a tempo*

sempre

(He swings himself down out of sight) (A few shots are heard off stage)

43 *sfz animato*

ff *Tymp.* *poco allargando*

PRINCIPALS and CHORUS

Tempo I

Hearts in sor-row tried Beat with lo-yal pride. Mind our

Tempo I

(44) *ff molto forsa* *8va*.....

allargando

slo-gan, "E-rin Slan-tho-gal Go Bragh!"

allargando

(45)

poco più mosso

allargando *a tempo*

ff_s *ff_s* *ff_s* *ff_s* *ff_s* *ff_s* *ff_s* *ff_s* *fff* *ff_s*

END of ACT I

No 7

Opening Act II

Allegro moderato

The first system of musical notation for 'Opening Act II'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The music begins with a forte (*f*) dynamic in the bass clef, followed by a series of eighth notes. The treble clef has a few notes with accents.

The second system of musical notation. It continues the piece with a forte (*f*) dynamic in the bass clef. The treble clef has a series of eighth notes. The music is marked *fp* (fortissimo piano) and *cresc. molto* (crescendo molto).

The third system of musical notation. It features a series of eighth notes in the bass clef and a series of eighth notes in the treble clef. The music is marked *fp* (fortissimo piano) and *cresc. molto* (crescendo molto).

The fourth system of musical notation. It features a series of eighth notes in the bass clef and a series of eighth notes in the treble clef. The music is marked *fp* (fortissimo piano) and *cresc. molto* (crescendo molto).

The fifth system of musical notation. It features a series of eighth notes in the bass clef and a series of eighth notes in the treble clef. The music is marked *ff* (fortissimo) and *loco*. The system ends with a double bar line and the word '(Curtain)'.

1st SOPRANO

Come, Tom! Tune your fid - dle, We'll

2nd SOPRANO

Poco Meno

fff

fp

have a mer - ry "Come - all - ye!" Start a "Com - e - ther!" While

we are to - geth - er! Now you be - gin and we'll sing with you!

1st SOP.

Mick-ey Ma-guire met. Ka - tie Cal - la - han, As she came through the

2nd SOP.

Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

turn - stile; "Give us a pogue, then! Ye sly lit - tle rogue, then!" Says

all - ye!" Start a "Com - e - ther!" While we are to - geth - er! Now

Mick, and quick - ly he kissed her twice!

"Good

you be - gin and we'll sing with you!

Mick - ey Ma - guire met

TENORS

Come,

Tom!

day!" Mick was off on his way!

Ka - tie Cal - la - han, As she came through the turn - - stile!

Tune your fid - dle! We'll have a mer - ry "Come - all - - ye!"

Men are so! Kiss and go! What care they for the

"Give us a pogue, then! Ye sly lit - tle rogue, then!" Says Mick, and quick - ly he

Start a "Com - e - ther!" While we are to - geth - er! Now you be - gin and we'll

heart that is break-in'? So come, Tom! Tune your fid - dle! We'll

kissed her twice! "Good day!"

sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all — ye"! Start a "com - e - ther!" While

Mick was off on his way! Men are so!

As she came through the turn — stile! "Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!

Kiss and go! What care they for the heart that is break-in'? So

sly lit - tle rogue, then!" Says Mick, and quick - ly he kissed her twice!

Mick - ey Ma - guire met Ka - tie Cal - la - han, As she came through the

Come, Tom! Tune your fid - dle! We'll have a mer - ry "Come -

"Good day"! Mick was

turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
all - ye"! Start a "com-e-ther"! While we are to-gether! Now you be-gin and we'll
off on his way! Men are so! Kiss and go! What care they for the

kissed her twice! "Good day"! Mick was
sing with you! Mickey Maguire met Ka - tie Cal-la-han, As she came thro' the
heart that is breakin'? So come, Tom! Tune your fid-dle! We'll have a mer - ry "Come-

off on his way! Men are so! Kiss and go! What care they for the
turn - stile! "Give us a pogue, then! Ye sly lit-tle rogue, then!" Says Mick, and quickly he
all - ye"! Start a "com-e-ther"! While we are to-gether! Now you be-gin and we'll

heart that is break-in'? So, Come, Tom! Tune your fid - dle! We'll
 kissed her twice! Good day"!
 sing with you! Mick - ey Ma - guire met Ka - tie Cal - la - han,

have a mer - ry "Come all ye"! Start a com - e - ther! While
 Mick was off on his way! Men are so!
 As she came thro' the turn - stile! Give us a pogue, then! Ye

we are to - geth - er! Now you be - gin and we'll sing with you!
 Kiss and go! What care they for the heart that is break-in'? So,
 sly lit - tle rogue, then! Says Mick, And quick - ly he kissed her twice!

This musical score page, numbered 68, features a Violin part and a Piano accompaniment. The Violin part is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). It begins with a long, sustained note, followed by a series of eighth and sixteenth notes, and ends with a final note marked *rit.* (ritardando). The Piano part is written on a grand staff (treble and bass clefs) with a key signature of two sharps. It begins with a series of chords and arpeggiated figures, marked *fp* (fortissimo piano). The piano part is divided into several systems, each with a measure rest of 8 measures indicated by a dotted line and the number 8. The piano part includes various dynamics such as *pp* (pianissimo), *f* (forte), *rit.* (ritardando), *dim.* (diminuendo), *sempre dim.* (sempre diminuendo), and *pppp* (pianississimo). The score concludes with a final measure marked *pppp*.

Violins

fp

f rit.

fp

pp a tempo

pp

dim.

sempre dim.

ppp

pppp

No 8

Stars And Rosebuds

69
DUET

Eileen and Barry

Allegretto moderato

Eileen and Barry (off stage)
(She tries the accompaniment on the Harp)

The piano introduction is in D major, 2/4 time. It consists of four measures. The first measure is marked *f* (Harp). The second measure is marked *p poco rit.* with a decrescendo hairpin. The melody is played in the right hand, and the accompaniment is in the left hand.

EILEEN

In the days of old ro-mance a min - strel

The musical notation for Eileen's first line of lyrics. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *p a tempo* with a decrescendo hairpin. The lyrics are "In the days of old ro-mance a min - strel".

gay —

Loved a la - dy

The musical notation for Eileen's second line of lyrics. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *poco rit.* with a decrescendo hairpin, then *piu rit.* with a decrescendo hairpin, and finally *a tempo* with a decrescendo hairpin. The lyrics are "gay — Loved a la - dy".

fair,

Proud be-yond com - pare! —

(Spoken Leave me alone!)

The musical notation for Eileen's third line of lyrics. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *poco rit.* with a decrescendo hairpin. The lyrics are "fair, Proud be-yond com - pare! — (Spoken Leave me alone!)".

(She starts again)

70

a tempo

In the days of old ro-mance a min - strel

p a tempo

This system contains the first four measures of the piece. The vocal line begins with a whole rest in measure 1, followed by a melodic line in measures 2-4. The piano accompaniment features a continuous sixteenth-note arpeggiated pattern in the right hand and a bass line in the left hand. A crescendo hairpin is shown in the piano part between measures 1 and 2.

gay Loved a la - dy fair, Proud be - yond com -

This system contains measures 5-8. The vocal line continues the melody from the previous system. The piano accompaniment maintains the arpeggiated texture. The system concludes with a comma after the word 'com'.

pare! And be - neath her win - dow he would sing this

This system contains measures 9-12. The vocal line continues the melody. The piano accompaniment continues with the arpeggiated pattern. The system concludes with the word 'this'.

lay, While the moon and stars were twink - ling bright - -

This system contains measures 13-16. The vocal line continues the melody. The piano accompaniment continues with the arpeggiated pattern. The system concludes with a double bar line and a key signature change to one sharp (F#).

ly. —

Moderato espressivo
EILEEN

Moon - beams, Star - gleams,

a tempo

poco rit. *sfz* *p* *lusingando*

(Very short pause)

cold and so dis - tant are! Pray, love,

BARRY (off stage) (imitating her)

Cold and so dis - tant!

say, love, are you not cold - er far!

Are you not cold - er?

Dear love, dream of one who a - does you!

Dream-ing a - lone, You're mine own!—

BARRY

Mad - ly a - does you! Dream-ing a - lone, All mine own,

f *poco rit.* *a tempo*

Hap - py hours — of en - tranc - ing il - lu - sion! If you, love,

f *poco rit.* *a tempo*

Hap - py hours of en - tranc - ing il - lu - sion!

sf *poco rit.* *p a tempo*

knew, love, How I my vi - gil keep,

My lone - ly vi - gil!

EILEEN

Would you, Could you still in ob - li - vion

sleep? Soft ly then, she

Still in ob - li - vion,—

threw from her case - ment, Rose - buds!

High lat-ticed case - ment!

cresc.

poco rit.

Those buds Whose crim-son hearts are per-fumed tok-ens of bliss. —

Whose hearts are per-fumed tok-ens of bliss. —

p poco rit.

Moon - beams! Star - gleams! Si - lent you shone a -

bove But rose - buds, those buds, they told him he had

Shin-ing so si - lent,

Poco piu Allegro

won her love!

He had won her love!

Poco piu Allegro

rit. fp

Eileen!

(Alanna, Astore)

No 9

Moderato

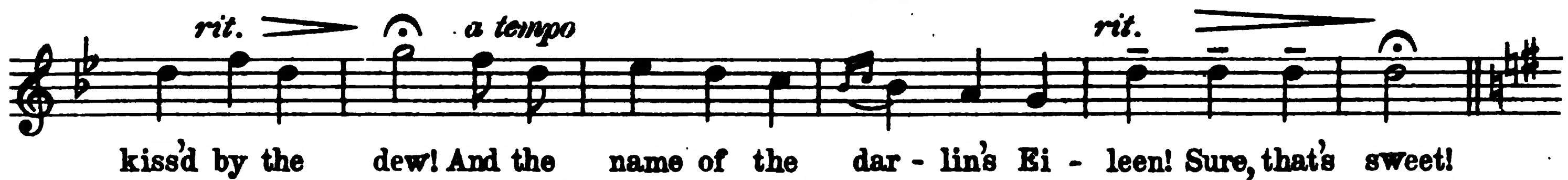
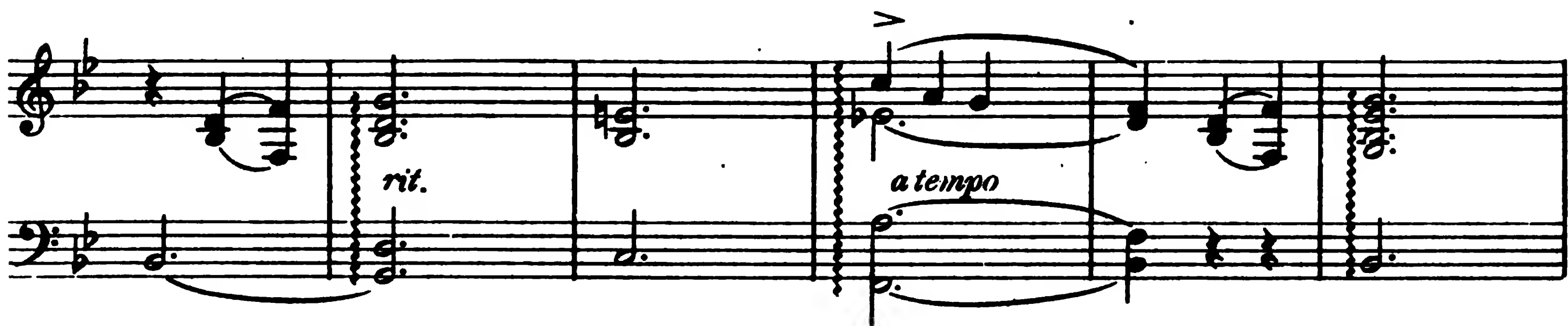
poco agitato *poco rit.* *pp*

I'm in love! I'm in love with a

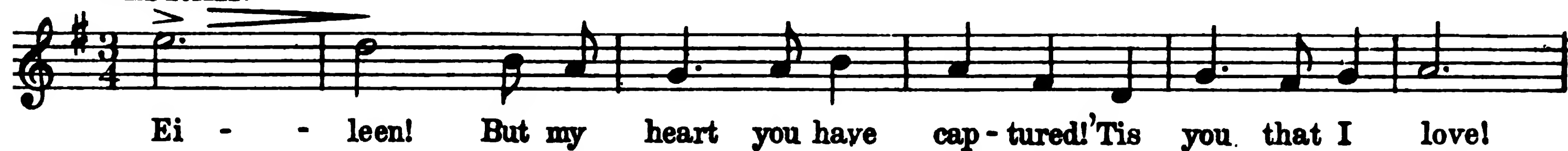
poco rit. *a tempo*

slip of a girl! And if I should be mer-ry or sad, I don't know! For my

heart is a - fire and my head is a - whirl! Yet I'm suf - frin' for her so I'm



REFRAIN



*poco rit.**a tempo*

You I a - dore!

My

soul with your charm is en - rapt-ured, Oh.

*poco rit.**rit.**a tempo*

love-ly Ei - leen, — A - lan - na, A - store! —

*rit.**a tempo*
*p espress**rit.*

'Tis you that I love! You I a - dore, My soul with your

charm is en - rapt-ured! Oh, love-ly Ei - leen! A - lan - na, A - store! —

allargando

If Eve Had Left The Apple On The Bough

Nº 10

(Sir Reggie)

Moderato

§ (Spoken)

This world is full of trou - ble, That's a
So much that now is ris - que or con -

pla - ti - tude, I know, Which is fright - ful - ly fam - i - liar, but I
sid - ered "in - fra dig," Would - n't trou - ble us if Eve had plucked a

men - tion it to show That we have to thank the wom - an for we're
lem - on or a fig. It is rath - er an - cient his - tor - y, and,

giv - en to be - lieve That we'd all be bright and mer - ry now, If
yet as you may note, That un - pleas - ant "A - dam's ap - ple" sticks In

it were not for Eve! For in the world's be - gin - ning There was
ev - 'ry fel - low's throat! And the mem - o - ry of what is Still with -

neith - er grief nor sin - ning! Ev - 'ry - thing was sim - ply rip - pin'
in our e - pig - lot - tis, Stif - les ev - 'ry good in - ten - tion!

poco animato

Till the wom - an plucked the pip - pin! For if
That is why a - gain I men - tion: That if

REFRAIN

pp

Poco meno

Eve had - n't wan - dered in the or - chard; Had - n't
 Eve had - n't wan - dered in the or - chard, This

a tempo

found the ap - ple hang - ing on the tree; Had - n't
 life would not be such a fear - ful bore! There would

learned the se - cret hid - den Of that bit of fruit for - bid - den, Oh, how
 be no jail for deb - tors, Trades - man would re - spect their bet - ters! And we

pp

ve - ry plea - sant ev - 'ry - thing would be! If
 should - n't care a cap - per what we wore! There'd

A - dam had - n't let the wom - an tempt him, We
be no styles to vex our pret - ty wom - en, Through the

should - n't have to mar - ry them, as now! We could
wood - land they might wan - der gay and free! Or a -

poco rit.

fon - dle them and love them, But with - out the both - er of them, If
mid the fields of clo - ver They might turn a new leaf ov - er, If

poco rit.

poco rit.

Eve had left the ap - ple on the bough! *D.S.*
Eve had left the ap - ple on the tree. *D.S.*

poco rit.

ff *ff* *dim. molto*

Moderato grazioso

mp

fp *lunga* *fp*
(Eileen is carried in)

SOPRANI

Moderato *Tempo giusto*

p

With - draw! —

p

Soon she will re-vive we know.

mf

p

Let's hope so! Well she soon will be! —

p

Let's pray. so

sempre dim

Bet-ter we should go!

With - draw! —

fer-vent-ly! —

dim.

'Tis not the time to call!

Mean - while we'll say: Good - day!

Good - day!

Good - day!

Good - day!

ppp

Reveries

No 12

(Eileen and Six Girls)

Lento (During dialogue)

(Chimes off stage) *pp* Orch.

EILEEN

Hark to the chimes! Pil-grims in ma-ny climes

rit. *pp*

An-swer their rev-er-en-tial call! — Come where there's rest for the

wea - ry and op - pressed, Come and find a bles - sing for all! —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a series of eighth and sixteenth notes. The piano accompaniment is in G major and features a series of chords and single notes.

It is a dream! Won - drous - ly now they seem Chim - ing a pro - phe - sy of

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a series of eighth and sixteenth notes. The piano accompaniment is in G major and features a series of chords and single notes.

glad - - ness! Say! Shall it ev - er be that

(Humming) *pp*

(Humming) *pp*

(Humming) *pp*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and features a series of eighth and sixteenth notes. The piano accompaniment is in G major and features a series of chords and single notes. The system includes three instances of humming, marked with *pp* and (Humming).

rit. *piu rit.*

they shall chime for me? Ah! Chime for

pp

pp

rit. *piu rit.*

(Humming) *piu rit.*

me! Ah! Ah!

pp (Chimes) *piu rit.* (Chimes) *ppp* *ppp*

Life's A Game

DUET

Lady Maude and Colonel Lester

No 13

Allegretto moderato

MAUDE

p A - gain the ways of earl - y days we

mf *p*

find our-selves re - peat - ing! —

Mere - ly —

COLONEL

Real - ly? —

Play-ing a child - ish game! —

Play-ing a child - ish game! — Then please a - gree to prom - ise me That

Sure - ly! _____

there shall be no "cheat - ing." _____

Pure - ly! _____

Pure - ly! _____ Vict - 'ry _____ is our aim! _____ Now Greek _____ meets

Vict - 'ry _____ is our aim! _____

Vict - 'ry _____ is our aim! _____

Greek! _____

(Head voice)

You hide _____ I'll seek.

You hide _____ I'll seek.

REFRAIN

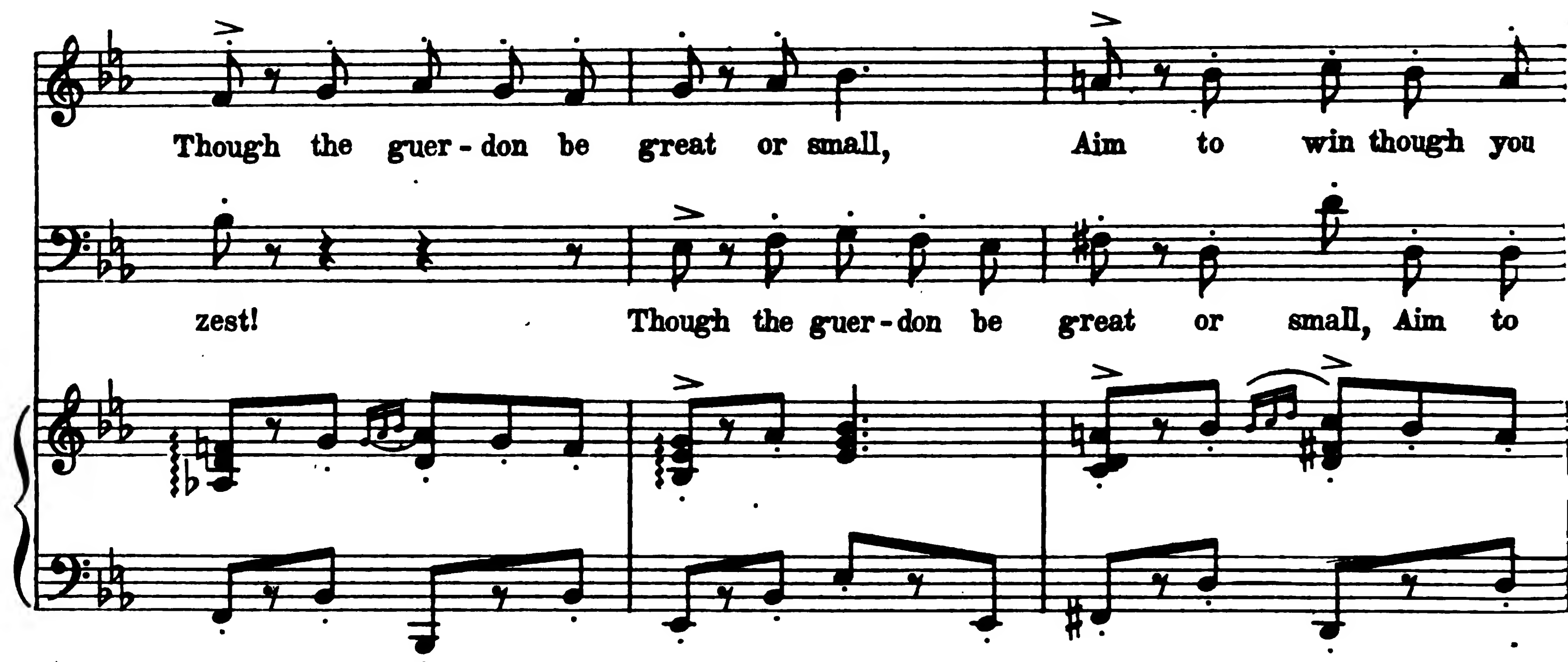
92

a tempo



Life's a game at best! Play it then with zest!

p a tempo



Though the guer-don be great or small, Aim to win though you

zest! Though the guer-don be great or small, Aim to

poco rit.



haz-ard your all, For great af-fairs of state

a tempo

win though you haz-ard your all. Great af-fairs of

are, by tricks of fate, Won or lost as the
state Are by tricks of fate, Won— or

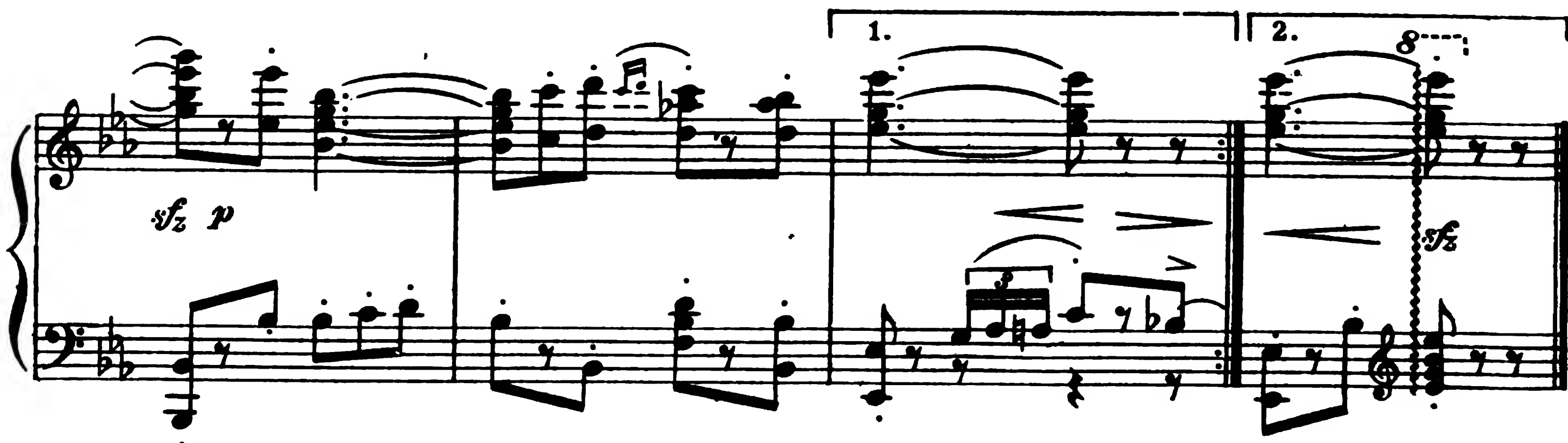
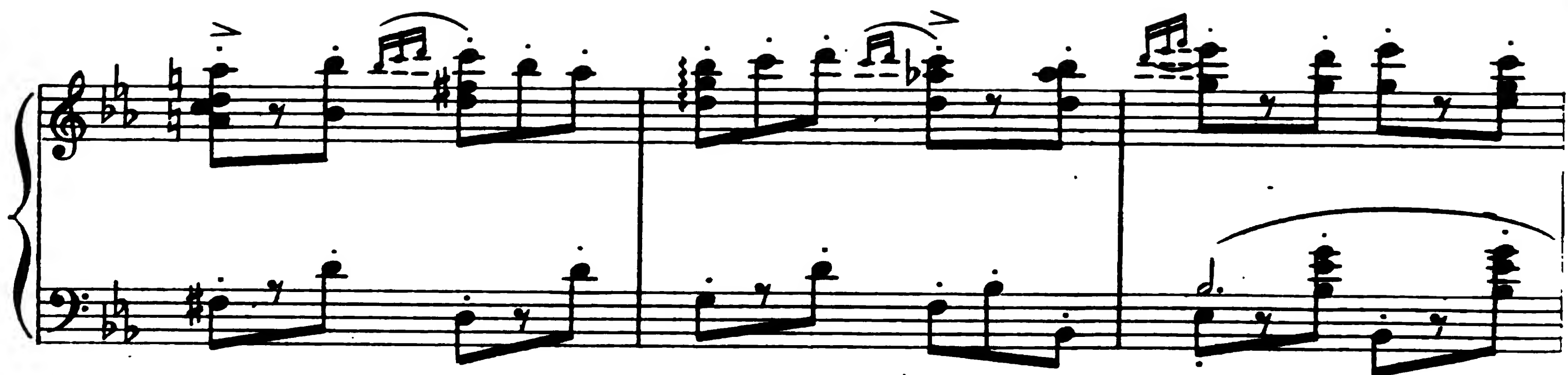
state Are by tricks of fate, Won— or

p *poco rit.* *a tempo*
dice are toss'd, In the game of life!
p *a tempo*
lost as the dice are toss'd, In the game of life!

f p *p* *poco rit.* *a tempo*
lost as the dice are toss'd, In the game of life!

PANTOMINE DANCE

pp



Allegro moderato

COL.

I ar - rest you!

sfz

MAUDE

Cry! Cry! Oh Colo-nel! you are most un - fair!

COL.

①

I warned you of my pur-pose. (strides up stage)

②

COL.

MAUDE (aside to Sir Reggie)

Ser-geant! Re - mem - ber! do not tell! The

calls off

sfz *fp* *pa tempo* *p*

SIR REGGIE

let-ter in your poc-ket! You are lost — if you de - lay! — I

8va.....
mf *mf* *fz* *sfz*
mf

(Fumbling)

SIR R. (Drawing out letter)

don't know where I put the thing! Ah, here we have it!

p *sfz* *p* *p* *f*

f MAUDE

Let me have it!

COL. *f*

Stay! That pa-per! give it up, sir!

At your cost! Re-

sfz *sfz* *fp*
sfz

④

f *>* *b*

Lost! lost! he's

Well then, take it!

a tempo

sis-tance will be use-less!

p a tempo

sfz sfz

⑤ *ff*

lost! _____

(Reading)

Ah, ha! to

Poco animato

ff sfz sfz

⑥ MAUDE

EILEEN

You've

f (triumphantly)

Cap-tain Bar-ry O' Day! Well, lad-ies, Who has won, I pray? _____

p pp

agitato

M. & E.
beat-en us we must con-fess! To trick you was a hope-less task! But

f agitato

M. & E.
Oh! be gea'-rous none the less — And spare his life! 'Tis

ff *poco allarg.* ⑦

sffz

M.
all we ask! — Should he

E.
all we ask! —

a tempo

S.R.
My life? Did they ask you to spare it?

COL.

fp *sffz*

die, how shall we bear it!

poco accel

sfz *sfz* *sfz* *sfz* *sfz*

(8) *Andante maestoso*

A man who can die as a soldier When

sfz *sfz* *sfz* *p*

fate shall have sealed his doom, To me is a hero im-

p *sfz* *p*

mort-al! so great as the great est, I care not whom.

p *p* *p* *sfz* *sfz*

⑨ *p a tempo*

M. Yet, I'm ve - ry cer - tain when a sen - tence you pro - nounce

E. Such de - lay,

B. BARRY

S.R. SIR R.

COL.

schierzando

p a tempo

M. Sor - row - ful are you ov - er what you'd do,

E. I shall faint, I know If he does not go.

B. A he - ró im - mor - tal.

S.R.

COL.

M. For 'tis ve - ry lit - tle that our he - ro - i - sm counts.

E. Must he stay?

B. S. R.

OL.

M. when we're dead! As the lov - ing fa - ther, who is chas - ten - ing a son

E. He'll be lost! How I pray!

B. S. R.

OL.

Die like a sold - ier brave!

mf *sfz* *p* *va*

M. Real - ly feels as sad as the er - ring lad,

E. Still if he may be a - ble to go free

B. S. R. As great as the great - est!

COL.

M. So you've but the so-lace of a so-lemn du-ty done Life should mean but lit-tle to a sold -

E. Oh fa - tal de - -

B. S. R. Oh fa - tal de - -

COL. That's all I can

M. *p*
ier. 'Tis brave ad-vice!

E. *p*
lay! 'Tis light-ly said.

B. *p*
lay! It won't suf-fice!

. R. *p*
say! *molto marcato* When one is

OL.
Die! Die! Die! like a sold - ier!

mf
trium

M. *p*
He will I know!

E. *p*
Ah! if he should!

B. *p*
We all must go!

G. R. *p*
dead! I wish I

COL.
Die! Die! Die! like a man!

trium

f *poco allarg.*

M. Sad _____ in - deed will be the part - ing,

E. Sad _____ in - deed will be the part - ing,

B. Sad _____ in - deed will be the part - ing,

S. R. could! Oh! _____

COL. Die! Die! Die! like a sold - ier!

sfx allargando

⑪ *p a tempo*

M. Yet with - out a sigh, let us say good - bye

E. Yet with - out a sigh, let us say good - bye

B. I wish

S. R. I wish

COL. So _____ have he - roes gone _____ since time be -

p a tempo

T. like a man. — Die like a man! —

E. like a man. — Die like a man! —

B. R. I could run! — I wish I could! —

OL. gan! — Die like a man! —

mf

M. *ff rit.* Die like a man! —

E. *ff* Die like a man! —

B. S. R. *ff* Die like a man! —

OL. *ff* Die like a man! —

ff *8va*.....

sfz

Animato

(Enter Sergeant and a file of soldiers tak-

12

p cresc.

p

ing positions up stage)

p

p

f

f

ff

ff

COL. (spoken)

Sergeant! there's your man!

M.

You've

COL.

Your La-dy-ship! you lose with no good grace!

13 Moderato

sfz

M. won by un-fair meth-ods, You've bribed, cor-rupt-ed some-one!

OL. I?

M. (to Barry) Ah! I be-lieve 'tis you! _____ You are dis - charged! Be - gone! _____

COL.

M. _____

BARRY.

Your la - dy-ship!

ff poco creso.

sffz Meno

14 *a tempo* *poco allargando*

M. I will not hear you, No oath can clear you! In-grate! trai-tor! spy!—

B. On my word!

a tempo
p scherzando

15 *a tempo*

M. I will no long-er have him here!

COL. Then I will

a tempo *f a tempo* *f* *f*

16 *animato*

EILEEN MAUDE

(Col.) to Barry (spoken)
You know the way to Dublin? (Barry) Like I know

I'm faint with the strain! Be brave, we win!

take him! me prayers for pennence.
(Col.) Then you shall ride for me, with a dispatch.

sfz fpp *animato* *p a tempo*

BARRY

How can I thank you? My true friends! good - bye! I shall

poco rit.

p poco rit.

nev - er for - get you.

after a pause

a tempo

Now, Here! be off with this at once!

p

sfz

fz

sfz

(gives him packet and Barry starts)

(Barry stops)

poco meno

You

f

sfz

poco meno

17

know the walk-in's bad sir!

All right, sir!

Walk-ing? Take a horse!

sfz

a tempo

18

MAUDE

M. *f* None of mine!

COL. *f* Then take

sfz *sfz* *sfz*

mine! *Poco animato* (Col. turning)

sfz *ff*

BARRY *a tempo*

B. (spoken) Corporall (Col. gives orders to sergeant) Beg par - don, Col - 'nell (impatiently)

COL. well, what now?

a tempo *p* *sfz* *sfz* *pp* *fp*

(20)

Sure I could do with tin pounds!

a tempo

pp

3

3

3

3

(smothered laughter from
the two ladies)

(21)

(Col. pulls out purse) (Col. counts gold into
Barry's hand)

(Corporal) Humpy Grogan
is outside, sir. He says
you sent for him.

(Col.) Yes, to indentify
O'Day

pp

gva.....

fp

3

3

3

3

(Col. continues to count money into Barry's hand.)

Col. (to Barry)
spoken

There's your ten pounds

gva.....

*rit.
pp*

f

3

3

22

B. *(starting)*
Sure, Colo - nel,

COL. *a tempo*
Be off! be off!

f *animando*

sfz *sfz* *sfz* *sfz* *f* *animando*

B. *poco accel*
'Tis a jew-el you are!

COL. *8va* *poco accel*

23

B. *f*
I'll drink long life and good wife to ye!

COL. *animando*

(Runs out, mounts horse and gallops off)

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains three measures of whole notes, each with a fermata. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one flat. It features a series of triplets in the right hand, starting with eighth notes and moving to sixteenth notes. The left hand has a few notes, including a half note and a whole note with a fermata.

8va.....

The second system continues the musical score. The vocal line (upper staff) has a dotted line indicating it continues from the previous system. The piano accompaniment (lower staff) continues with triplets in the right hand. The left hand has a few notes, including a half note and a whole note with a fermata. The dynamic marking *sfz* (sforzando) is placed below the piano staff.

8va.....

The third system continues the musical score. The vocal line (upper staff) has a dotted line indicating it continues from the previous system. The piano accompaniment (lower staff) continues with triplets in the right hand. The left hand has a few notes, including a half note and a whole note with a fermata.

loco


The fourth system continues the musical score. The vocal line (upper staff) has a dotted line indicating it continues from the previous system. The piano accompaniment (lower staff) continues with triplets in the right hand. The left hand has a few notes, including a half note and a whole note with a fermata. The dynamic marking *sempre dim* (sempre diminuendo) is placed below the piano staff.

The fifth system continues the musical score. The vocal line (upper staff) has a dotted line indicating it continues from the previous system. The piano accompaniment (lower staff) continues with triplets in the right hand. The left hand has a few notes, including a half note and a whole note with a fermata. The dynamic marking *pp* (pianissimo) is placed below the piano staff, followed by a wedge indicating a crescendo. The final measure has a *ppp* (pianississimo) marking and a fermata.

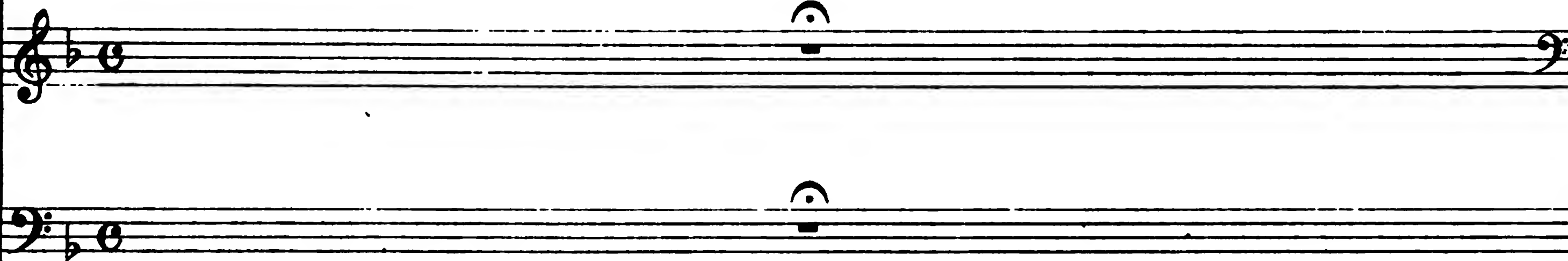
②4 *senza tempo*

24

senza tempo

COL. 

Now Sir! In re-cog-ni-tion of your brav-er-y, your eyes shall not be



25 Andante


S.R.

S.R. Musical notation for the vocal line. It consists of two measures. The first measure contains a half note G4 (labeled 'What!') and a half note A4 (labeled 'Fire?'). The second measure contains a half note B4 (labeled 'Fire?') and a half note C5 (labeled 'Fire?').

a tempo

(To the woman)

COL.

COL.  **ban-daged! And you your-self shall give the word to fire!— I**

Andante

Andante

p *a tempo*

COL.

COL. can't see what you're laugh - ing at!

attacca

A musical score for two staves, Treble and Bass clef, with a brace on the left. The Treble staff has a treble clef and a key signature of one flat (B-flat). The Bass staff has a bass clef and a key signature of one flat (B-flat). Both staves have a single note on the first line (F4 for Treble, F3 for Bass). The word "attacca" is written in the right margin of the Bass staff.

Allegro feroce (sounds heard off:) spoken: Col. "What now!"

(26)

ff

(27)

ff

sfz

(28) Humpy Grogan rushes in pursued by crowd. — falling at the feet of Colonel.

sfz

throwing his arms around Col's legs
Humpy (shouting) Save me! Save me!

(29)

sfz

sfz *piu uoel*

CHORUS

Col. spoken
 (30) "What has he done?" *a tempo*

(shouted)

He's a li-ar! spy! in-for-mer! Kill him! hang him! kill him! hang him!

Allegro

ff a tempo

ffp

Bus:

Col. (angrily)
 Let go! Get up!

You grovelling toad!
 Get out! (kicks him)

Humpy. "But Colonel"
 I must tell you!

sffz a tempo

(31) *a tempo*
 (shouted)

Humpy: "Sure Colonel you must listen!"
 The O'Day! I seen him!

Ah! _____

Take him! Hang him!

ff (shouted)

Ah! _____

ff a tempo

(Cymbals trem.)

a tempo
shouted(Col.) Silence! (to Humpy)
Well, what of O'Day?

ff Ah! HUMPY He's

ff a tempo *pp* Tympani

SIR R.

And with your gold!

gone!

gone, sir!

On your hon-or's horse!

p cresc

p

Sir Reggie removes his disguise and Colonel suddenly recognizes him. The general laughter also proves to him that he has been fooled

(Omnes laugh with Chorus)

(shouted) Ha ha ha ha ha ha!

ff *sfz*

COL. *accol.*

Tricked a - gain! By you! —

sfz accel. sfz lenza

M. *Allegretto grazioso* MAUDE (with a courtesy)

By me re - mem -

scherzando p

M. *poco rit. poco meno a tempo*

ber! Great af-fairs of state, Are by tricks of

poco rit. pp poco meno

M. *poco rit.*

fate Won or lost as the dice are tossed — in the game of

fp poco rit.

35 Allegro brillante

life!

ff

Once a - gain she's made a fool of 'em, she's saved the young O - Day!

ff

ff

8va.....

sfz

Bless the mo - ment when the rule of 'em ends and they're

sfz

8va.....

sfz

on their way. So here's good day! good day! we say good-

8va.....

(36)

MAUDE

Good day!

day! Be on you

way!

8va.....

fff

M

Curtain
loco

ffz fff

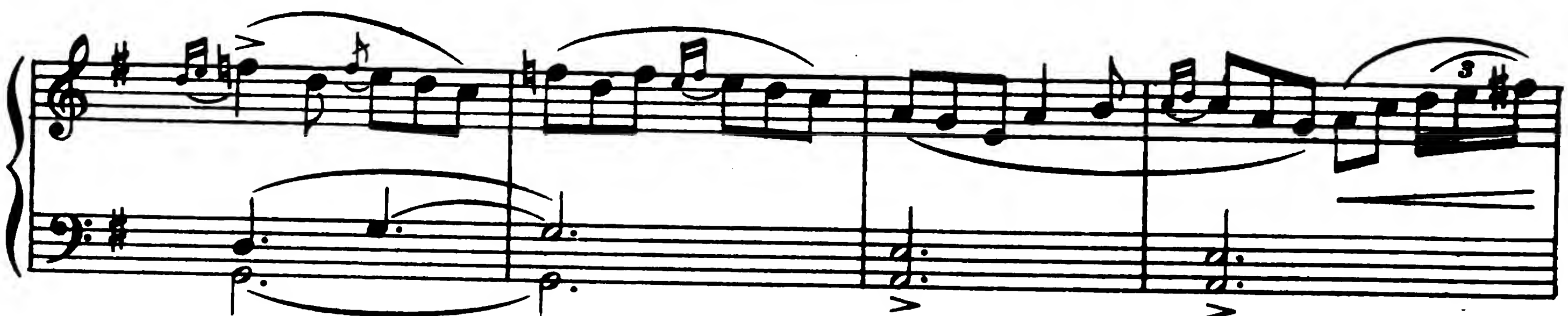
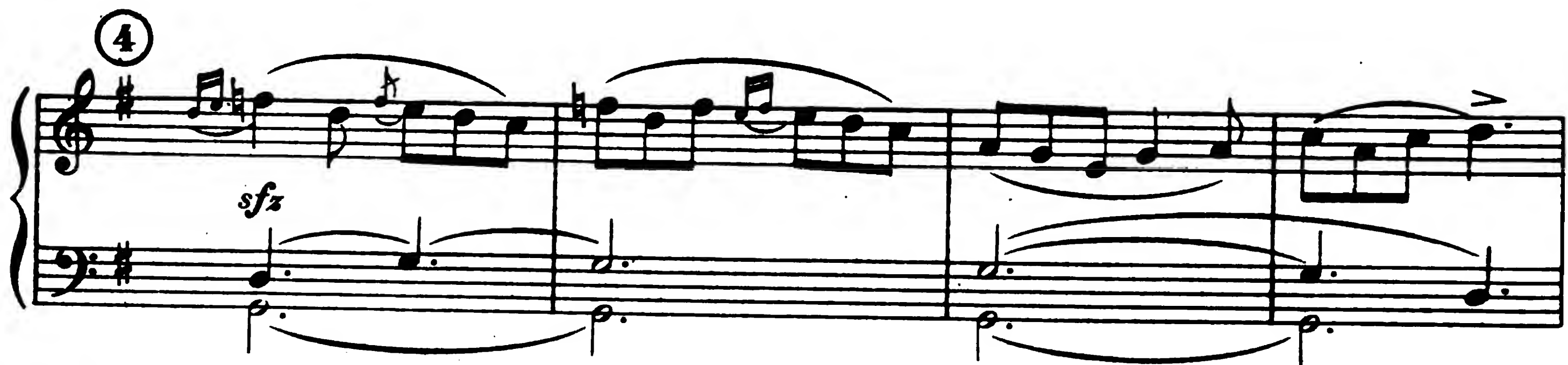
sfzz

No 15

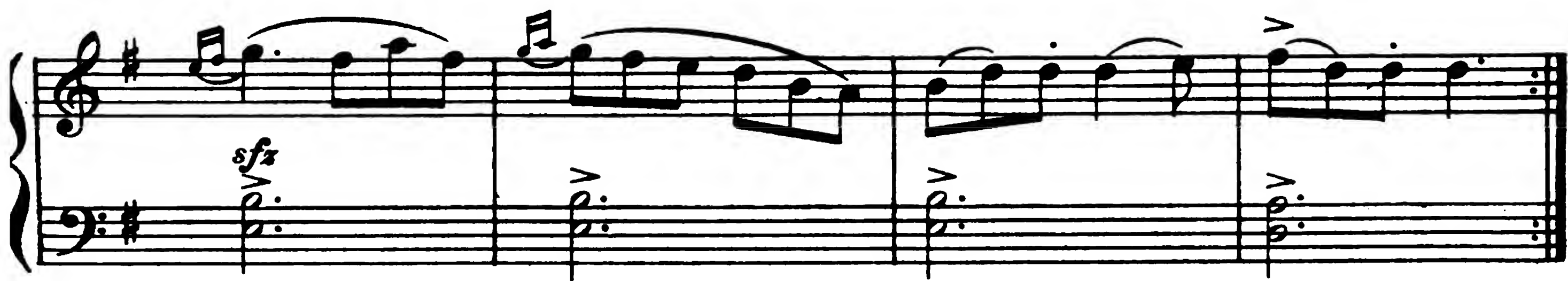
Opening Act III

Allegro vivo

③ (Irish pipe on stage)



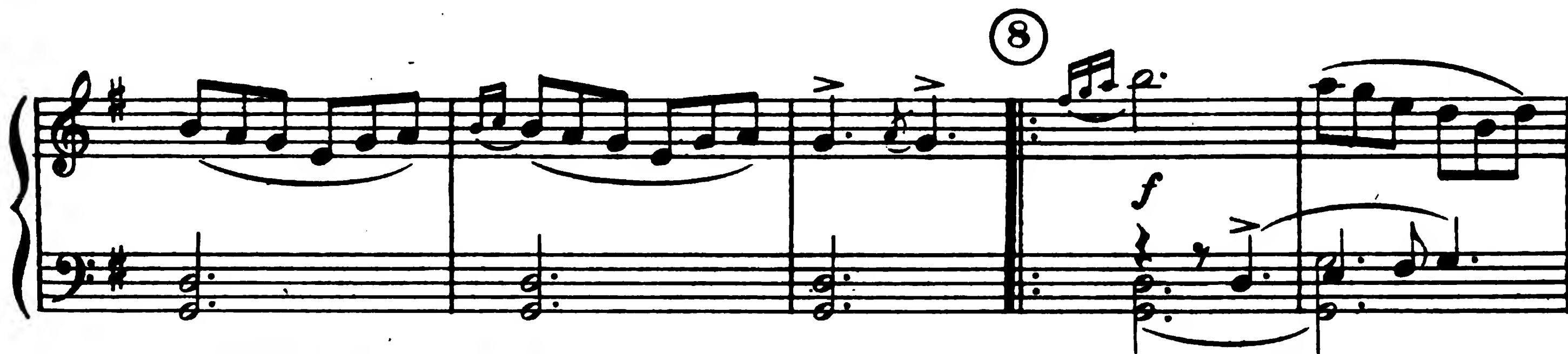
⑥



⑦



⑧



⑨



⑩

f (Orchestra)

⑪ Andante (Listesso tempo. ρ like ρ . of preceding movement)
(Bell on stage)

fz (Orch.) *p* *p*

⑫ (CHOIR BOYS)

A - ve Ma - ri - a, gra - ti - a ple - na, O - ra pro

no - bis, Sanc - ta Ma - ri - a. Be - ne - dic - ta tu in mu - li -

e - ri - bus. O - ra pro - no - bis, A - men.

13

(Organ off stage)

pp

pp

A - - ve Ma -

(Orchestra)

p

ri - - a, gra - - ti - a

loco

ple - - na, O - - ra pro

no - - bis, A - - men.

loco

A character (spoken)
"Come on, ye divils!"

①5

pp

A - - - men.

pp

8

pp allargando

loco

più allargando

①6 Allegro vivo

f a tempo

sfz Tympani

f

①7 (General Dance)

sfz

sfz

18

System 18, measures 1-3. The music is in 2/4 time with a key signature of one sharp (F#). The treble clef staff contains eighth and quarter notes, often beamed together. The bass clef staff features a steady eighth-note accompaniment. Dynamic markings include *sfz* (sforzando) and *f* (forte).

System 18, measures 4-6. The musical notation continues with similar rhythmic patterns. The bass clef staff shows a change in the accompaniment pattern in measure 5. Dynamic markings include *sfz* and *f*.

19

System 19, measures 1-3. The treble clef staff shows a melodic line with some triplets. The bass clef staff has a more complex accompaniment with sixteenth notes. Dynamic markings include *sfz* and *f*.

System 19, measures 4-6. The musical notation continues. The bass clef staff features a consistent eighth-note accompaniment. Dynamic markings include *sfz* and *f*.

System 19, measures 7-9. The final system on the page, showing the continuation of the musical piece. The notation includes various note values and rests. Dynamic markings include *sfz* and *f*.

②0

First system of musical notation, measures 20-22. The key signature is one sharp (F#). The music is written for piano (p) and brass. Measure 20 features a piano (p) dynamic. Measure 21 features a piano (p) dynamic. Measure 22 features a piano (p) dynamic and a brass section entry marked "Brass".

Second system of musical notation, measures 23-25. The key signature is one sharp (F#). The music is written for piano (p) and brass. Measure 23 features a piano (p) dynamic. Measure 24 features a piano (p) dynamic. Measure 25 features a piano (p) dynamic and a brass section entry marked "Brass".

②1

Third system of musical notation, measures 26-28. The key signature is one sharp (F#). The music is written for piano (p) and brass. Measure 26 features a piano (p) dynamic. Measure 27 features a piano (p) dynamic. Measure 28 features a piano (p) dynamic and a brass section entry marked "Brass".

Fourth system of musical notation, measures 29-31. The key signature is one sharp (F#). The music is written for piano (p) and brass. Measure 29 features a piano (p) dynamic. Measure 30 features a piano (p) dynamic. Measure 31 features a piano (p) dynamic and a brass section entry marked "Brass".

Fifth system of musical notation, measures 32-34. The key signature is one sharp (F#). The music is written for piano (p) and brass. Measure 32 features a piano (p) dynamic. Measure 33 features a piano (p) dynamic. Measure 34 features a piano (p) dynamic and a brass section entry marked "Brass".

(22) *loco*

ff

(23)

sf

f

sf

f

loco

sf

loco

(24) (DINNY)

Long life to her la - dy - ship!

(CHORUS) Hey! Long

Meno mosso

f

Long life *Tranquillo*

life! (a character) (Some boys) Go

Long life May an - gels make her bed to-night!

sfz *mf tranquillo* *p*

come! Din-ny! Sing her a wel-come (A character)

Go on! You're the boy wid the

Yes! Sure he's the boy wid the voice.

voice!

Molto moderato

(DINNY) *mf*

Shes

fp espress

p

sweet as a-ny flow'r, and far more fair, Set

in a love-ly bow'r, a je- - wel rare! Her

voice so choice, will hush the thrush, Her

rit.

a tempo

pp

poco rit.

rit.

a tempo

poco rit.

a tempo

eyes — are soft and bright like stars — at night — now

a tempo

rit.

(head voice) *più rit.*

shin ing up a-bove! Small won-der 'tis you, 'tis you we

a tempo ff

p rit. pp

più rit.

rit. pp

a tempo

love! —

a tempo poco accel.

loco

f loco

(26) *Animato*

(MAUDE) *f*

My friends, I

allarg

thank you from my heart! You've shown to me your tru - ly I - rish

p *fp* *allargando*

(27) (with much fashing) *mf*

loy - al - ty! Ah,

più accel. *p*

(28)

true sons of E - rin! Lov - ing, loy - al - heart - ed, one and all! Her

joys and griefs you share in! By her side you will stand or fall! For the

loved ones who sur-round you, They are faith-ful throughtear and smile! By *allarg.*

piu allarg.

God's bless-ing I have found you. My good friends in E rin's—

f piu allarg. *rit.*

MAUDE
a tempo

(29)

Isle. —
EILEEN *mf* Ah! true sons of E - rin! loy - al -

DINNY

Sons — of E - rin!

SHAUN *mf* Sons of E - rin! Lov - ing,

CHORUS *mf* Ah! true sons of E - rin!

a tempo *molto espressivo*

M. Ah! true sons of E - rin!

E. heart - ed one and all! Her joys and griefs we

D. loy - al all! Her joys and griefs we

S. loy - al one and all! Her joys and griefs you

loy - al - heart - ed, one and all! Her joys and griefs we

M. loy - al one and all! *p*

E. share in, By her side we will stand or fall! For the

D. share in, By her side stand or fall.

S. share in, by her side will stand or fall.

By her side we will stand or fall. For the

share in! All we will stand or fall.

p cresc.

M. by her side — you will stand or
 E. loved ones who sur-round us. They are faith-ful through tear and
 D. They sur - round you, faith-ful through tear and
 S. They sur - round you faith - ful through
 loved ones who sur-round us. They are faith-ful through tear and
 loved ones who sur-round us, faith-ful through tear and

cresc.

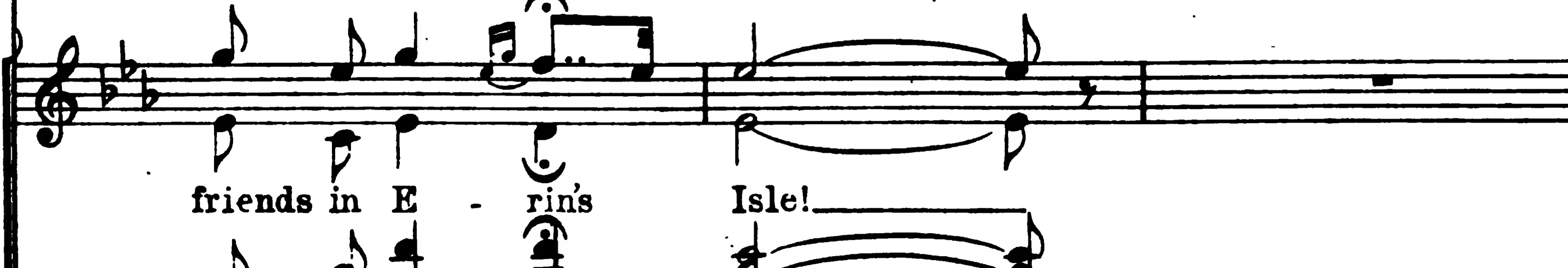
allargando

M. fall By God's bless-ing I have found you, My good
 E. smile! — By God's bless-ing she has found us, Her good
 D. smile! — By God's bless-ing she has found us, Her good
 S. tear — and smile she has found us, her good
 smile! — By God's bless-ing she has found us, her good
 smile! — By God's bless-ing she has found us, her good

allargando *ff*

friends in E - rin's Isle! _____

friends in E - rin's Isle! _____



The musical score is written on four staves. The top staff is a vocal melody in treble clef, with lyrics 'friends in E - rin's Isle!'. The second staff is a piano accompaniment in treble clef, with lyrics 'friends in E - rin's Isle!'. The third staff is a vocal melody in bass clef, with lyrics 'friends in E - rin's Isle!'. The fourth staff is a piano accompaniment in bass clef, with lyrics 'friends in E - rin's Isle!'. The music is in 4/4 time and features a key signature of one flat (B-flat). The vocal parts are marked with a 'V' and the piano parts with a 'P'. The lyrics are printed below the corresponding staves.

The first system of the musical score for 'Tutta forza' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a series of chords and single notes, marked with 'V' above them. A dynamic marking of 'ff' (fortissimo) appears in the middle of the system. The system concludes with a final chord in the upper staff and a final note in the lower staff.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a single melodic line in treble clef, featuring a key signature of one flat (B-flat) and a 2/4 time signature. The middle and bottom staves are grouped by a brace on the left, indicating they are for piano accompaniment. The middle staff is in treble clef and contains complex chords and melodic lines, including a triplet of eighth notes. The bottom staff is in bass clef and provides a harmonic foundation with chords and a steady eighth-note accompaniment. The music is divided into four measures by vertical bar lines.

8 loco *mf*

ff

This system contains a piano introduction with a treble and bass staff. The treble staff features a melodic line with a dotted line and the word "loco" above it, and a dynamic marking of *mf*. The bass staff has a dynamic marking of *ff*.

sempre brio

p

p

This system continues the piano introduction. The treble staff has a dynamic marking of *p* and the instruction *sempre brio*. The bass staff also has a dynamic marking of *p*.

(31)

(DINNY) (off stage)

Ah!_

p

(Flute) *rit.*

This system features a vocal line for Dinny and a piano accompaniment. The vocal line has a dynamic marking of *p* and the word "Ah!" with a line underneath. The piano accompaniment has a dynamic marking of *p* and a flute part with a *rit.* marking.

(32)

ten.

Ah!_

pp

più rit.

ppp

8

This system continues the piano accompaniment. The treble staff has dynamic markings of *pp* and *ppp*, and the instruction *più rit.*. The bass staff has a dynamic marking of *ppp* and the instruction *8*.

Thine Alone

DUET

Eileen and Barry

No 16

Moderato espressivo

BARRY

Tell me! Why is there a

p *pp*

Detailed description: This block contains the first musical system. It features a vocal line for Barry and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics 'Tell me! Why is there a'. The piano accompaniment starts with a piano (*p*) dynamic and includes a piano-piano (*pp*) section. The key signature has four flats, and the time signature is common time (C).

EILEEN

doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will

Detailed description: This block contains the second musical system. It features a vocal line for Eileen and a piano accompaniment. The vocal line begins with the lyrics 'doubt with-in thy heart, Ei - leen! Tell me why? I but fear the time will'. The piano accompaniment continues with various chords and melodic lines.

BARRY

come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,

Detailed description: This block contains the third musical system. It features a vocal line for Barry and a piano accompaniment. The vocal line begins with the lyrics 'come when we must part! A - las! I should say. Ah! Near to thee or dis-tant,'. The piano accompaniment includes various chords and melodic lines, with some sections marked with vertical lines.

EILEEN

love, though I may be, Ei - leen! Thou art mine! Ev - er -

more, by day, by night, I'll dream of thee, my darl-ing, My heart is but

thine! Ei - leen!

EILEEN
Mine own! In thine arms en fold me, my be -

BARRY

rit. *allargando*

lov - ed! Let thine eyes look fond - ly in - to mine! For thy

a tempo

p

love bears a spell All too won - drous to tell, 'Tis a rap - ture that's all di -

vine! So with - in thy ten - der arms en - fold me, For thy

rit. *f* *allarg.* *a tempo*

loss the world could not a - tone! Be - lov - ed swear that you will

ten.

ten.

ten.

e'er be true And for - ev - er mine a -

rit.

rit.

rit.

lone! be mine!

ff *a tempo*

ff

animato

ff

rit.

The Irish Have A Great Day To-Night!

No 17

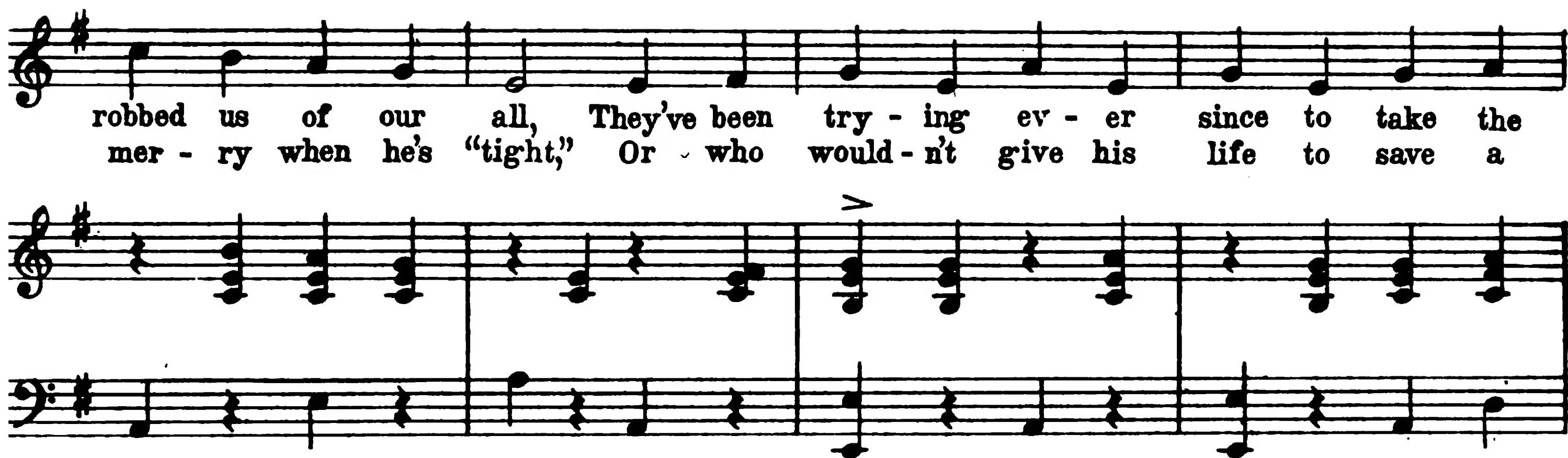
Dinny and Male Chorus

Tempo di Marcia

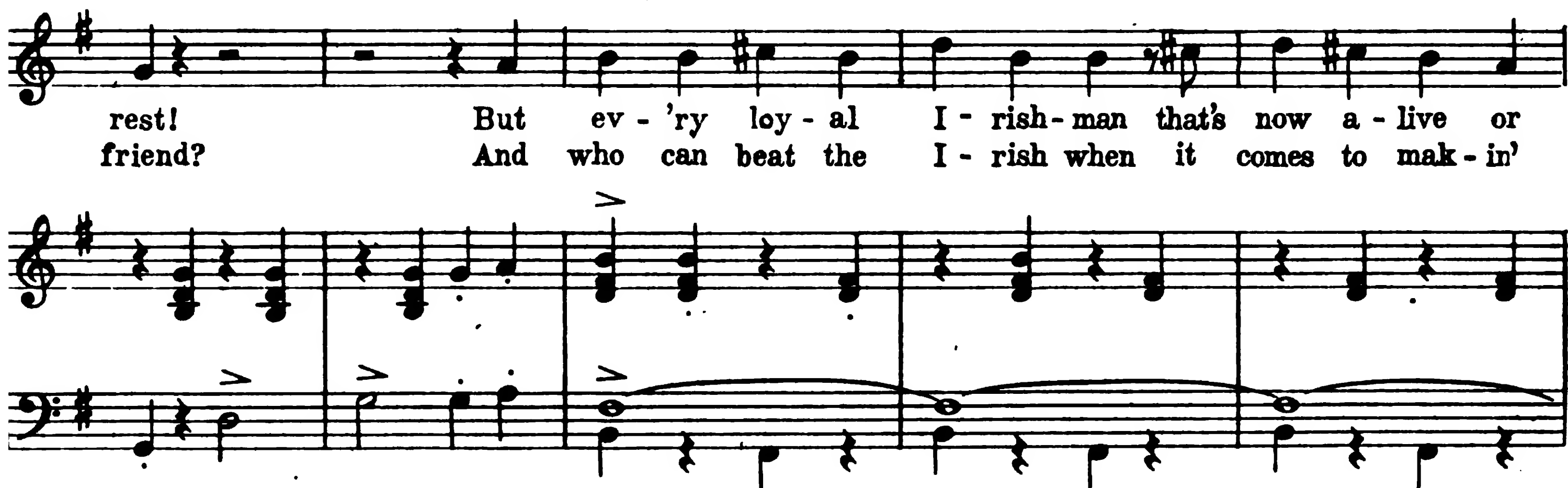
Ar-rah! Ire-land was a
Did yez ev - er know an

na - tion from the time of A - dam's fall! And 'twas nev - er meant that
I - rish - man who did - n't love a fight? Or who would - n't stay to

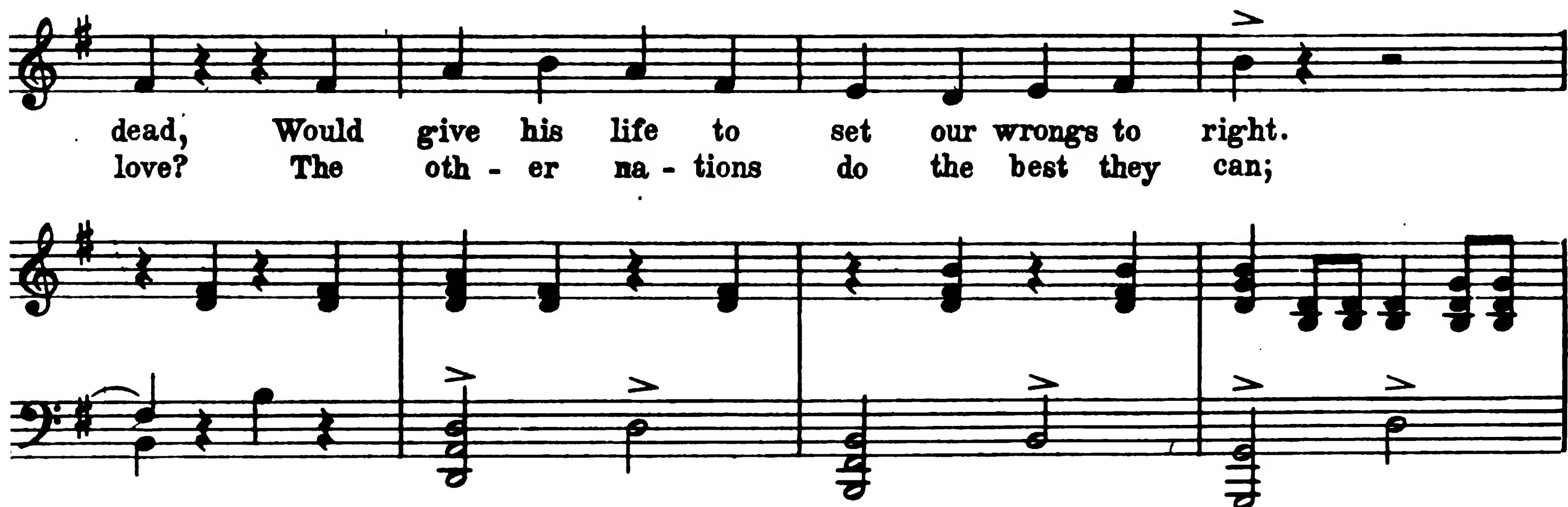
we should be op - pressed! see it to the end? But the Sax - on ty - rants took us once and
Did yez ev - er know of one who was - n't



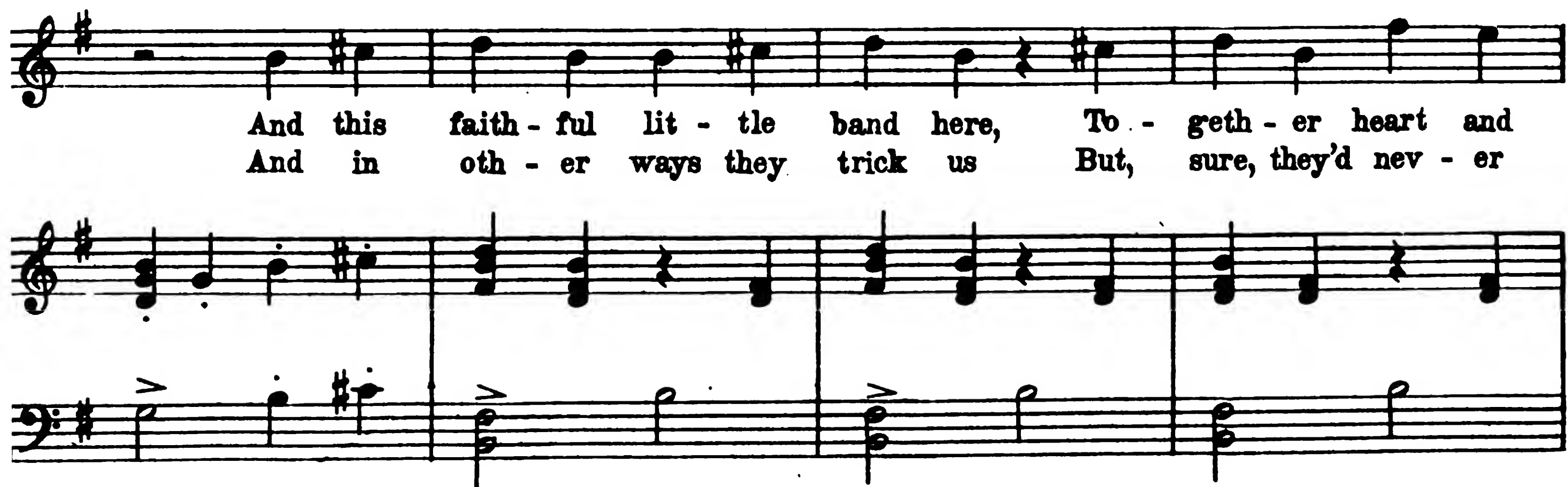
robbed us of our all, They've been try - ing ev - er since to take the
mer - ry when he's "tight," Or who would - n't give his life to save a



rest! friend? But ev - 'ry loy - al I - rish - man that's now a - live or
And who can beat the I - rish when it comes to mak - in'



dead, Would give his life to set our wrongs to right.
love? The oth - er na - tions do the best they can;



And this faith - ful lit - tle band here, To - geth - er heart and
And in oth - er ways they trick us But, sure, they'd nev - er

REFRAIN

p

hand here, May see the dawn of free-dom break to - night!
 lick us, If they'd stand up and fight us man to man!

'Tis a

TENORS

sfz

(2nd Verse) Yis!

Yis!

BASSES

sfz

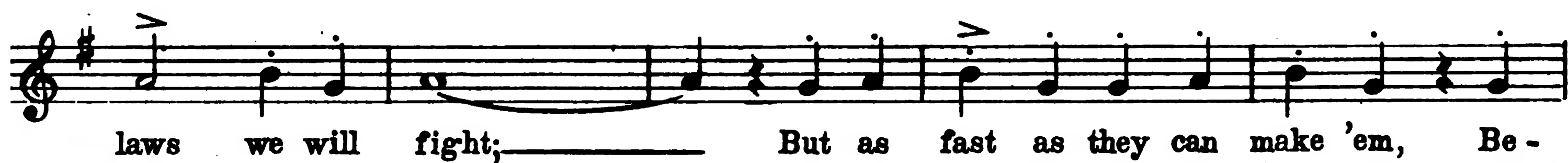
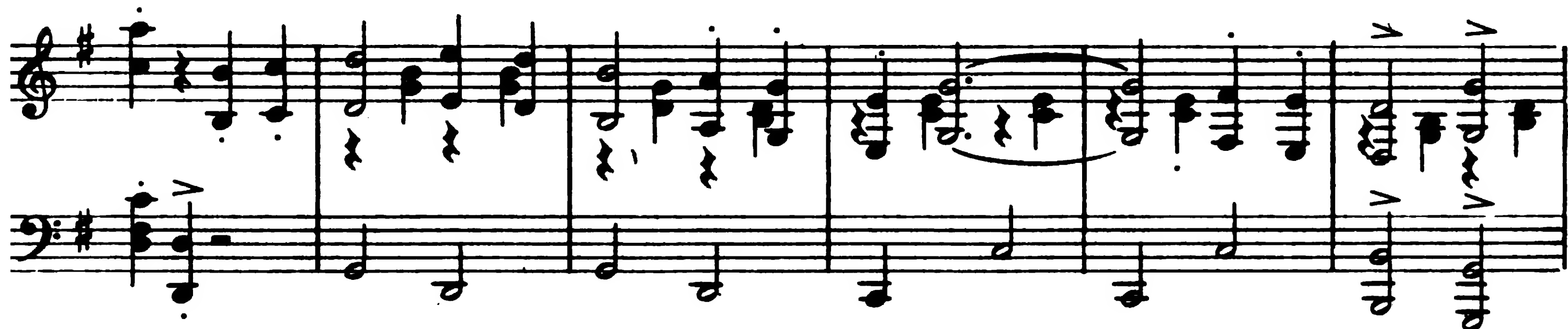
(2nd Verse) Yis!

Yis!

DINNY

great day to - night for the I - rish. For the cause we have

fought for and died. And the time is soon to be When you'll



— 'Tis a great day to - night for the I - rish — For the

'Tis a great day to - night for the I - rish — For the

The first system of the musical score. It consists of three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano accompaniment (grand staff, key of D major). The vocal staves have lyrics underneath them. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first staff has a forte (ff) dynamic marking. The second staff has a forte (ff) dynamic marking. The third staff has a forte (ff) dynamic marking. The lyrics are: "— 'Tis a great day to - night for the I - rish — For the" and "'Tis a great day to - night for the I - rish — For the".

cause we fought for and died — And the time is soon to

cause we fought for and died — And the time is soon to

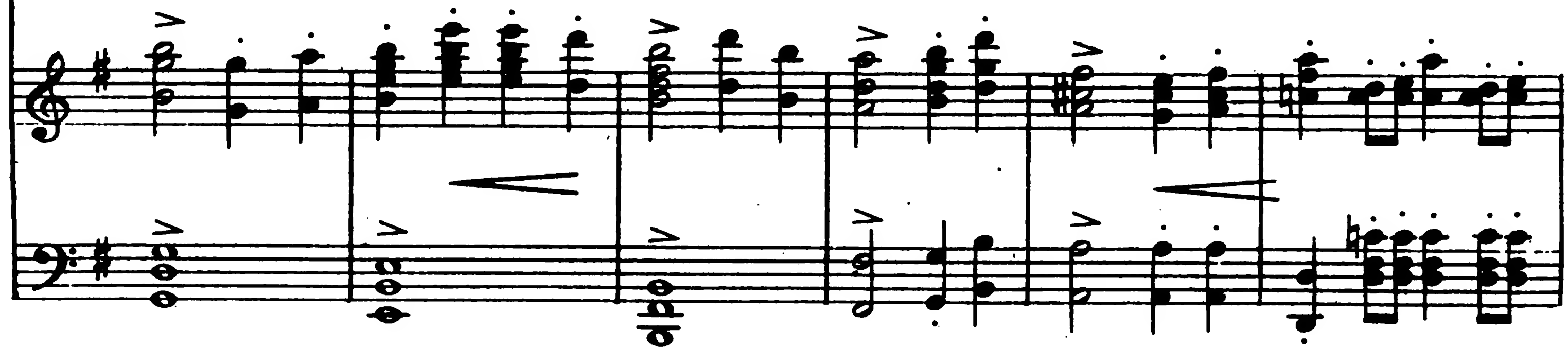
The second system of the musical score. It consists of three staves: a vocal staff (treble clef, key of D major), a vocal staff (treble clef, key of D major), and a piano accompaniment (grand staff, key of D major). The vocal staves have lyrics underneath them. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first staff has a forte (ff) dynamic marking. The second staff has a forte (ff) dynamic marking. The third staff has a forte (ff) dynamic marking. The lyrics are: "cause we fought for and died — And the time is soon to" and "cause we fought for and died — And the time is soon to".



be When you'll see old Ire-land free! 'Tis the land of our love and our pride! _____



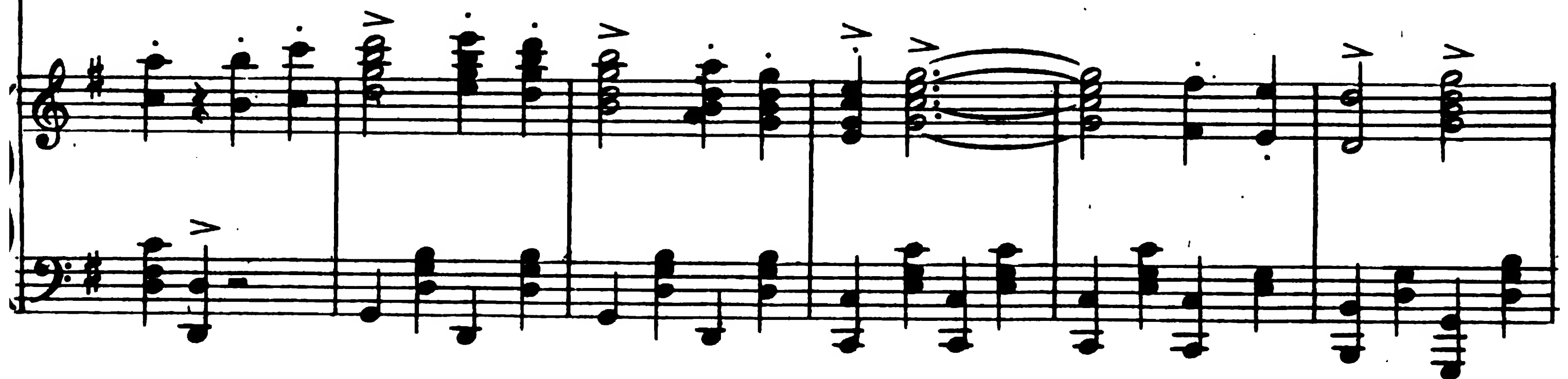
be When you'll see old Ire-land free! 'Tis the land of our love and our pride! _____



— We de-spise and de-fy our op-pres-sors — And their ty-rant



— We de-spise and de-fy our op-pres-sors — And their ty-rant



laws we will fight, — But as fast as they can make 'em Be.

laws we will fight, — But as fast as they can make 'em Be.

gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —

gor-ra, We can break 'em! Sure the I-rish have a great day to - night! —

DANCE

8

The first system of musical notation is in 2/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The melody in the treble staff includes eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *ffz* (fortissimo, sforzando) with accents. A dotted line with the number '8' is positioned above the first measure.

1. 2.

The second system continues the musical piece. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The notation features similar rhythmic patterns and dynamic markings as the first system, with *ffz* and accents. A dotted line with the number '8' is positioned above the first measure.

The third system of musical notation continues the piece. It features a treble and bass staff with various rhythmic figures and dynamic markings, including *ffz* and accents. A dotted line with the number '8' is positioned above the first measure.

The fourth system of musical notation continues the piece. It features a treble and bass staff with various rhythmic figures and dynamic markings, including *ffz* and accents. A dotted line with the number '8' is positioned above the first measure.

The fifth system of musical notation continues the piece. It features a treble and bass staff with various rhythmic figures and dynamic markings, including *ffz* and accents. A dotted line with the number '8' is positioned above the first measure.

The sixth system of musical notation concludes the piece. It features a treble and bass staff with various rhythmic figures and dynamic markings, including *ffz* and accents. A dotted line with the number '8' is positioned above the first measure.

When Ireland Stands Among The Nations Of The World

Nº 18

Maestoso

f With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

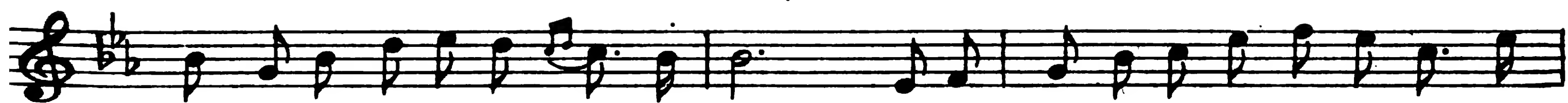
The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Maestoso' and the dynamics include 'f' (forte) and 'With utmost fervor'. The lyrics 'Oh, that fair pro - phe - tic day that Ire - land' are written below the vocal line.

dreams of! When at last from all op - pres - sion she is free! When through

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'dreams of! When at last from all op - pres - sion she is free! When through' are written below the vocal line.

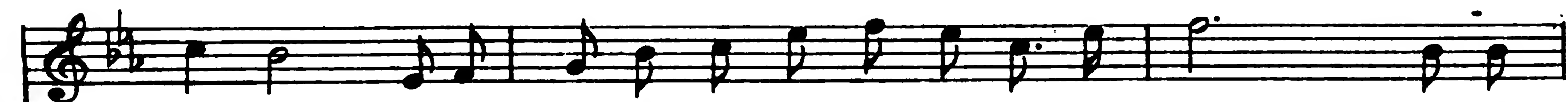
mar - tyr - dom un - known She has come in - to her own Out of

The third system of the musical score. It continues the vocal and piano parts. The lyrics 'mar - tyr - dom un - known She has come in - to her own Out of' are written below the vocal line.



thral-dom that is nev-er more to be!

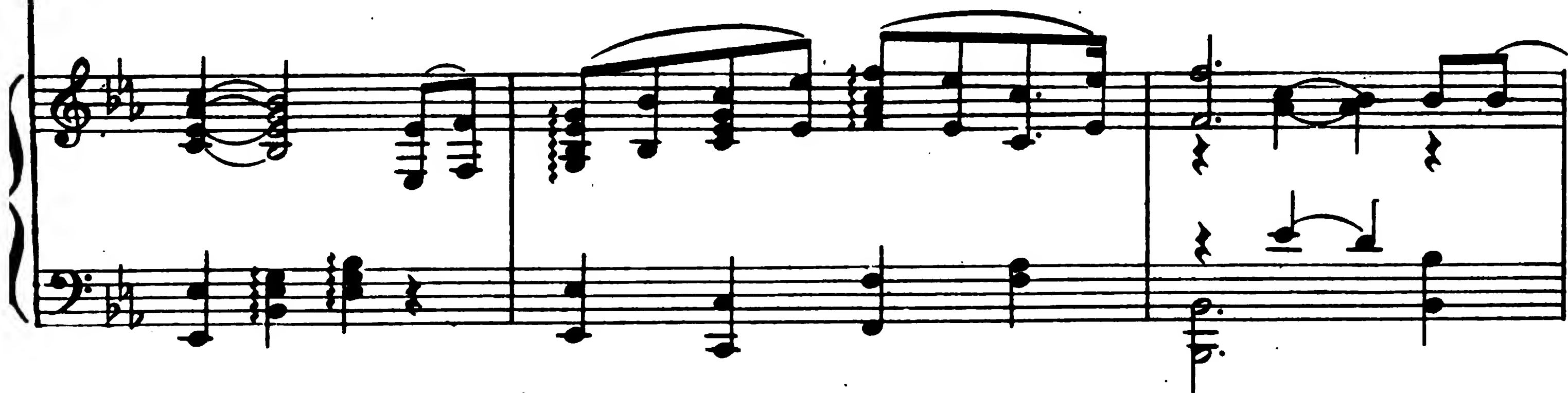
I can hear, in fan-cy, now, her chil-dren



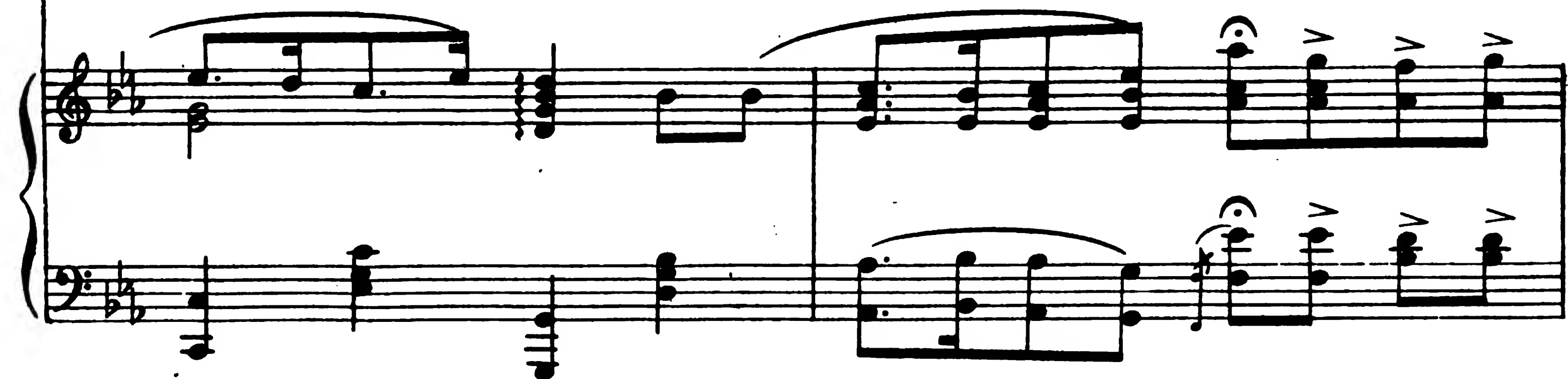
sing-ing!

I can see her well be-lov-ed flag un-furled!

And with



heart and soul I pray, God may speed the bless-ed day When Ire-land





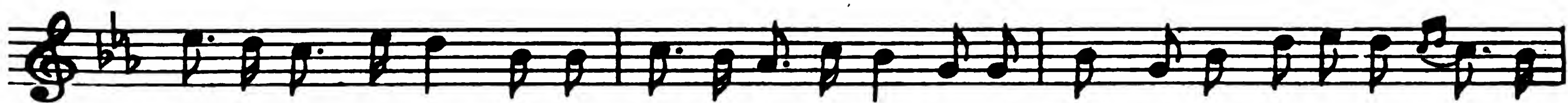
stands a-mong the na-tions of the world!— Oh, that fair pro-phet-ic day that Ire-land

Oh that fair pro-phet-ic day that Ire-land

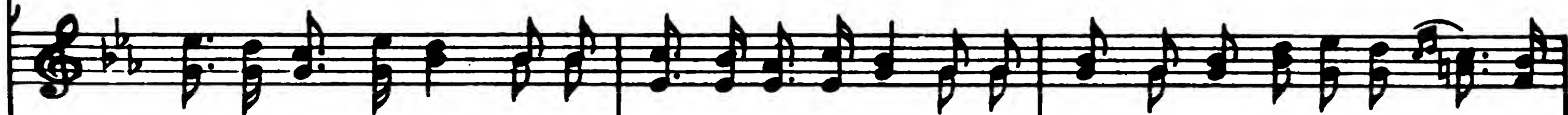


dreams of, When at last from all op-pres-sion she is free! When through

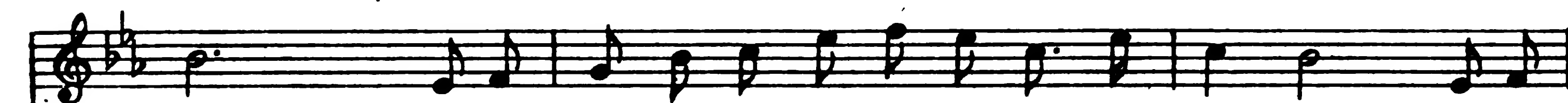
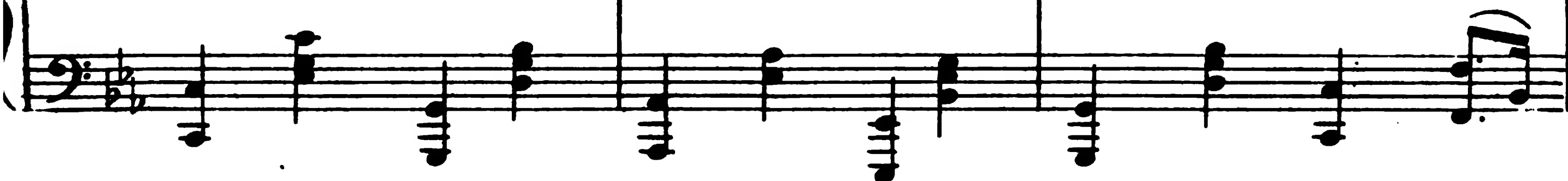
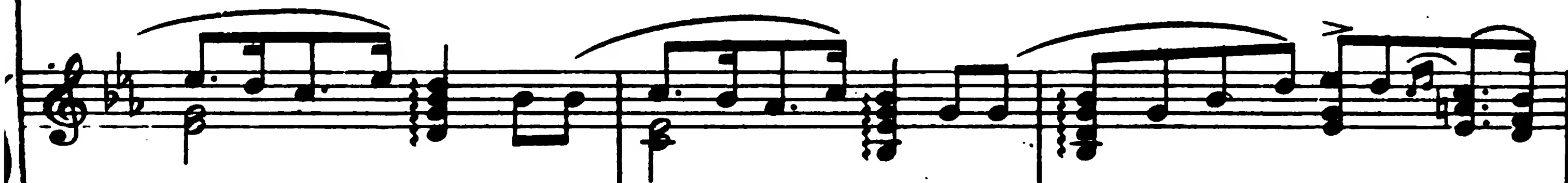
dreams of, When at last from all op-pres-sion she is free! — When through



mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to



mar-tyr-dom un-known, She has come in-to her own Out of thral-dom that is nev-er more to



be! I can hear, in fan-cy, now, her chil-dren sing-ing! I can



be! I can hear, in fan-cy now, her chil-dren sing-ing! I can



see her well be-lov - ed flag un - furled! And with heart and soul I pray, God may

see her well be-lov - ed flag un - furled! — And with heart and soul I pray, God may

rit. speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

rit. speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

rit. speed the bles - sed day When Ire-land stands a-mong the na-tions of the world! —

Piu Pesante

tutta forza *molto allarg.* *fff* *fff*

No 19

Finale Ultimo

Maestoso

f With utmost fervor

Oh, that fair pro - phe - tic day that Ire - land

dreams of! When at last from all op - pres - sion we are free! When through

mar - tyr - dom un - known She has come in to her own Out of

thrall-dom that is nev-er more to be!

I can hear, in fan - cy, now, her chil - dren

sing - ing!

I can see her well be - lov - ed flag un - furled!

And with

heart and soul

I pray,

God may

speed the bless - ed

day When Ire - land

stands a-mong the na-tions of the world!— Oh, that fair pro-phe-tic day that Ire-land

Oh, that fair pro-phe-tic day that Ire-land

dreams of, When at last from all op-pres-sion we are free! When through

dreams of, When at last from all op-pres-sion we are free! When through



mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to

mar - tyr - dom un - known, She has come in - to her own Out of thrall - dom that is nev - er more to



be! I can hear, in fan - cy, now, her chil - dren sing - ing! I can

be! I can hear, in fan - cy now, her chil - dren sing - ing! I can

see her well be-lov-ed flag un-furled! And with heart and soul I pray, God may

see her well be-lov-ed flag un-furled! — And with heart and soul I pray, God may

rit. speed the bles-sed day When Ire-land stands a-mong the na-tions of the world! —

rit. speed the bles-sed day When Ire-land stands a-mong the na-tions of the

world! —

ENSEMBLE

'Tis a

MALE CHORUS 'Tis a

Piu Pesante

tutta forza *molto allarg. sffz* *sffz* *ff* *ff rit.*

Tempo di Marcia

great day to - night for the I - rish For the cause we

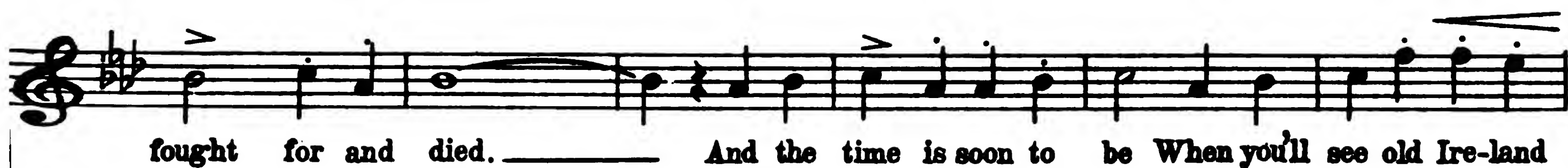
a tempo

great day to - night for the I - rish For the cause we

a tempo

Tempo di Marcia

ff a tempo



spise and de - fy our op - pres - sors ——— And their ty - rant laws we will

spise and de - fy our op - pres - sors ——— And their ty - rant laws we will

a tempo

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The tempo marking 'a tempo' is placed below the piano part.

fight. ——— But as fast as they can make 'em, Be - gor - ra, we can

fight. ——— But as fast as they can make 'em, Be - gor - ra, we can

ff *ff*

ff *ff*

This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The dynamic markings 'ff' (fortissimo) are placed above the piano part.

ff *Piu mosso*

break 'em! Sure the I - rish have a great day to - night!

ff

break 'em! Sure the I rish have a great day to - night!

ff *Piu mosso*
ff a tempo

ff allargando